

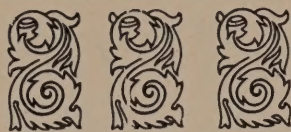
The China known since 1840 as

Haviland China

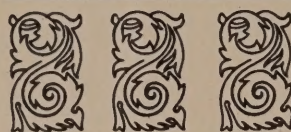
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France

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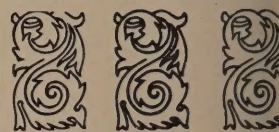


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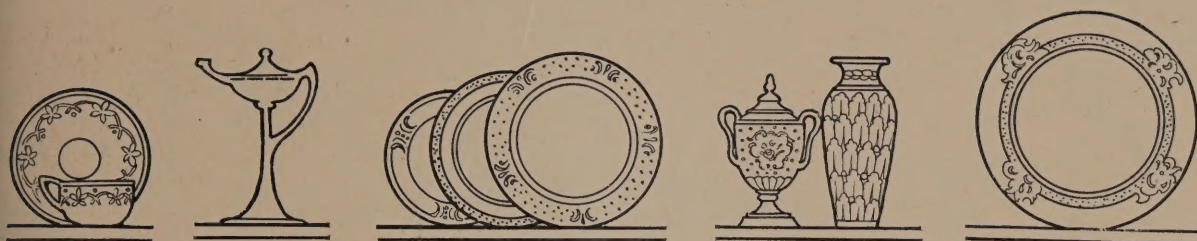
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ORNAMENTAL VASES DESIGNED BY E. BERESFORD HOPKINS, GEORGE WHITE, S. WILSON,
G. BUTTLE, AND E. RABY

COURTESY OF
THE LONDON ART JOURNAL

MADE BY
DOULTON & CO., BURSLEM

POTTERY & GLASS

VOLUME II

JANUARY 1909

NUMBER 1

BRITISH POTTERY—II*

A CONTINUATION OF THE STUDY OF THE GREAT POTTERIES OF ENGLAND,
THEIR PRODUCTS AND NEW CREATIONS

BY JOHN A. SERVICE

* [These articles (begun in November, 1908) are being presented in serial form from time to time through the courtesy, and by special permission, of Messrs. Virtue & Co., Publishers of *The Art Journal*, of London, England, to whom POTTERY AND GLASS is also indebted for replicas of the illustrations appearing in the original articles.]

THE group of vases, composing our frontispiece, illustrate varied decorative schemes associated with, and peculiar to, the Burslem branch of the Royal Doulton Potteries, the principal features of which are painted subjects by George White, 'The Triumph of Spring' (an allegory), 'Otter Hunting,' by S. Wilson; a Shakespearean subject, 'Olivia's Garden,' by G. Buttle and E. Raby in collaboration, and 'Cattle in Wood,' by Beresford Hopkins. Other features of interest in the group are reproductions in medallion portraiture, and in old Sèvres modes and decorations.

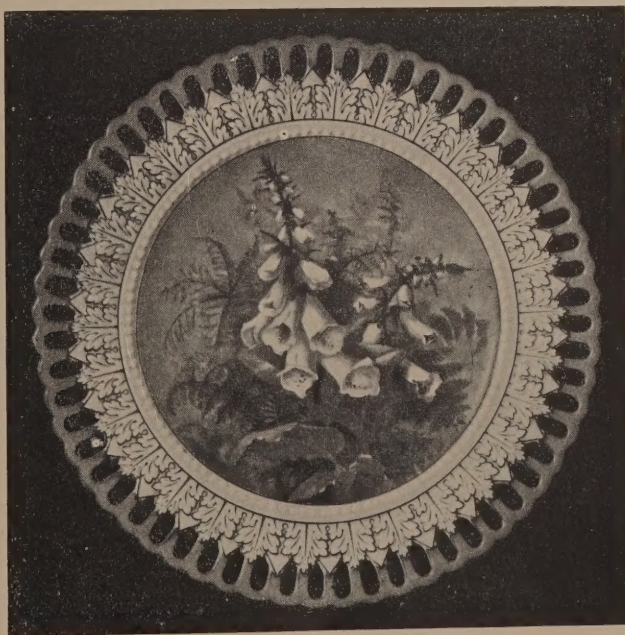
While most of these examples are the work of specialists they are only representative of the usual routine of the great Burslem establishment, and similar high-class work may always be seen in course of production there.

The specialist in subject-painting, however, needs the cordial and sympa-

thetic co-operation of the artist skilled in the design and application of the embellishments surrounding the paintings, much taste and skill being required to ensure harmony in arrangements of ground color, enamel and color decorations, flat and raised gold work, gold bronzes and other mettalic effects, and in the delicate and intricate chasings upon the dull gold surfaces.

In vivid contrast to these, in matter of elaborate and rich finish and coloring, is the remarkably robust and rugged looking "Rembrandt" ware.

Doulton's Rembrandt pottery is a serious and successful attempt to produce in a simple, direct and artistic manner decorative pottery suitable in character for the hall, the dining-room, corridor or library. The materials used are of almost primitive simplicity, the clays are the local marls of the Staffordshire potteries, the decoration all being done



DESSERT PLATE

BY CAULDON, LTD.



in the plastic clay-relying only on the interest of the design and the rugged certainty of the treatment.

Rough in texture—the clay is no finer than is ordinarily used in a well-made sagger—its coarseness contributes towards the rugged effect aimed at.

scheme of color running through being warm browns and rich yellows to pleasing tones of blue and green. Each piece is intelligently designed to illustrate a motif, every line from start to finish being accomplished by hand in the truest methods of ceramic art, the personality of the



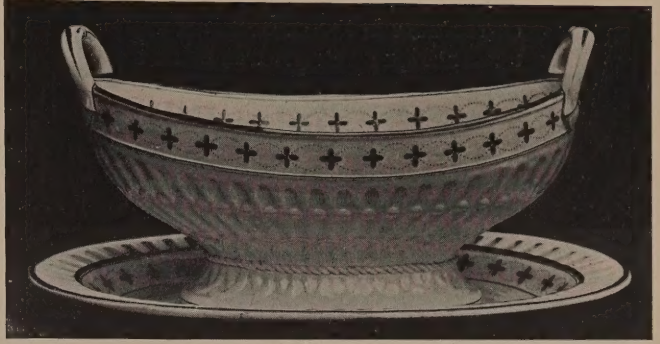
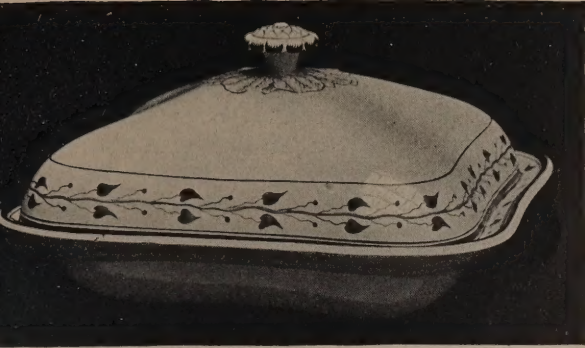
Each piece is thrown on the potter's wheel, and each feature of decoration is carried out by hand, no machine, no "process" work. The demand for the purely personal production of the artist-craftsman is thus met. The decoration is all done on, and in, the plastic clay, and stained with the necessary metallic oxides, and the whole color is developed by a rich glaze which entirely covers it. After glazing, a piece is either good or bad as it leaves the kiln, no decoration whatever being on the glaze. Bold forms, of symmetrical outline are used, and the colorings are quiet and harmonious, the general



workman being represented in the finished object. Mr. C. J. Noke is responsible for the scheme of this decoration, and each piece yet produced has been executed under his supervision by Messrs. Nunn, Eaton and Tittensor.

In the never-ending search for novelty in form and decoration, it is remarkable with what frequency the designer of to-day turns to the fashions of long ago for his inspiration. It is equally remarkable how much there is that is suitable for present-day use in the forms and decorations long supposed to be out of date.

REMBRANDT WARE BY DOULTON & CO. BURSLEM



Suitably adapted there is the basis for most present-day requirements in the storehouses and records of our older manufactories. Periodically we see old, well-known and well-regarded forms coming up to receive decorative treat-



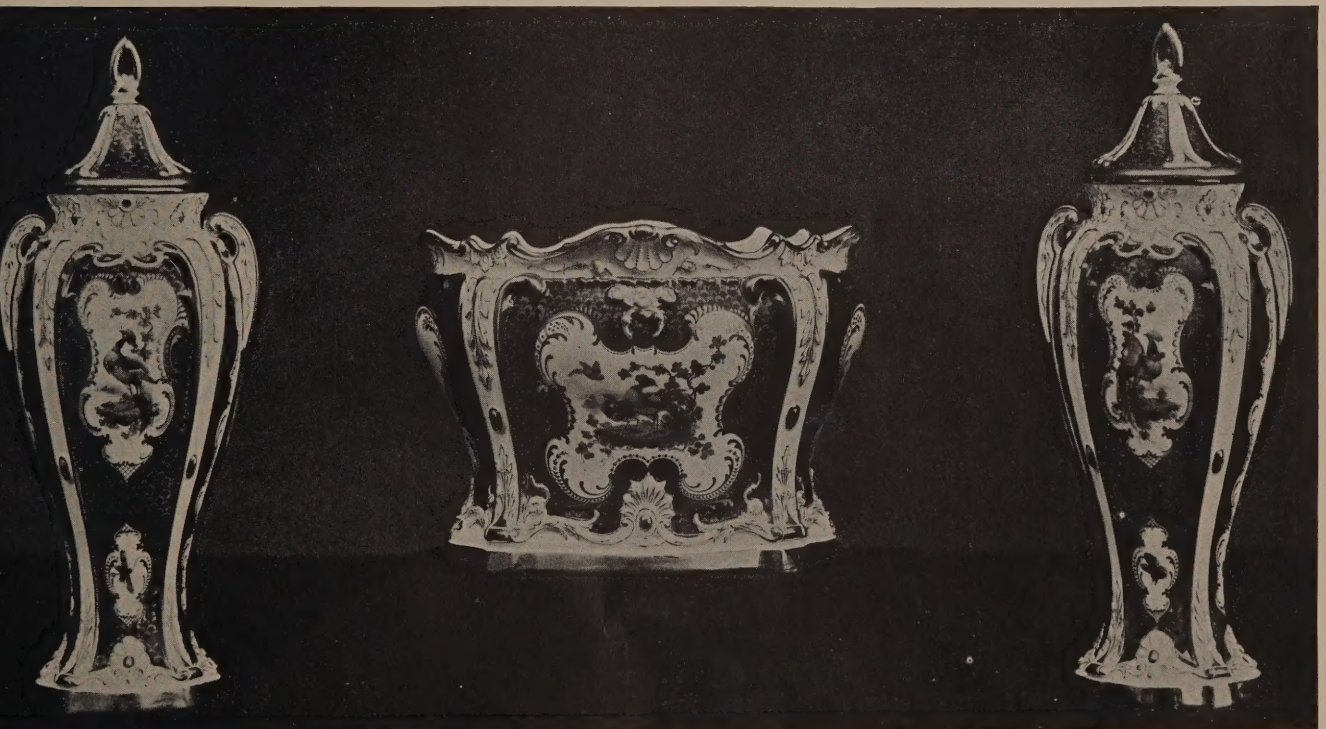
QUEEN'S WARE BY JOSIAH WEDGWOOD & SONS

ments considered up-to-date—but often entirely unsuitable and inappropriate—which will enable them to be passed off as new features; at other

times, the changes are rung with good old styles of ornamentation applied to modern forms of quite contrary characteristics.

These irregular combinations, however, are as a rule very short-lived, but their appearance

may have served a useful purpose by keeping a perfect model or a classic decoration before us that might otherwise have been lost sight of, till



CEAUX AND A PAIR OF VASES BY THE ROYAL WORCESTER PORCELAIN COMPANY

fashion once more comes to our assistance, and correctness in the associations of form and ornamentation again secures us an object of symmetry and beauty.

A search through old pattern books and store rooms at Etruria throws much light upon custom and fashion in table wares during the latter half of the eighteenth century; and many articles of utility which have never really been out of use since those days appear under different names

cover-dishes were also in vogue during that age.

Table centres and decorations appear from the old records to have been represented by the "pine-apple epergne," the "Frogmore stands," "Monteiths" and "glauciers." Blanc-mange bowls were very much in evidence, and at Etruria Hall, different designs were put upon the table each day, and a peep into the recently arranged "Josiah Wedgwood" pattern room at Etruria reveals good ground for the statement.



CHINA CENTER VASE, 26 INCHES HIGH, WITH DECORATION AFTER CONSTABLE; SIDE VASES AFTER CHARDIN ❧ BY THE ROYAL WORCESTER PORCELAIN COMPANY

in their use for similar purposes. The "terrines" and "root" dishes, the "fricasee," the "ragout," the "poor man's friend"—whatever that may have been in ceramics—and macaroni dishes; the "chestnut pots," and "asparagus pans"; the "carp" and "fowl" dishes, may be still with us under other names.

Vegetable dishes were made in those days in ten sizes of oval forms, 10 ins. to 19½ ins. the long way, and from 9 ins. to 16 ins. in an equal number of round shapes. Square and triangular

Mr. Gladstone once said, "The specialty of Wedgwood lay in the uncompromising adaptation of every object to its proper use." Every needed article for table use seems to have been provided, and the mechanical exactness in shape and size with which they were produced gave every object the greatest degree of fitness and convenience for its purpose.

"The homely sphere of simple utility" was the aim, and every article was made for some purpose of absolute necessity. Josiah Wedg-

wood's "Queen's Ware," "the first-fruit of his genius," enabled him to carry out his schemes in the fullest and most perfect manner. It had an immense vogue, and when it reached its highest point of production it was said to find employment for ten times more work-people than all the china works in the kingdom. "It was not an imitation of something better; it stood alone."

The enamelling of these table wares was carried on at rooms in Chelsea, and improved and extended in variety at the Newport Street and Greek Street rooms of the Wedgwood establishment.

The early patterns were many of them taken from the antique, from the Etruscan and Greek vases; mouldings and friezes, and from the fresco wall-paintings of Herculaneum and Pompeii.

They were more adaptations than direct copies. As a rule they were of the simplest character, plain border patterns usually enclosed in dotted lines or thin bands of color. These were succeeded by wreaths of ivy, myrtle or laurel leaves; borders of oak leaves and acorns, tied with ribbon bow knots; grape vines with fruit, leaves and tendrils intertwined; strawberry and other plants adapted for ornamentation. The honeysuckle, the vermicelli, and varieties of the Greek "Mæander" borders; feather edge and the "husk" patterns were all well regarded.

These border patterns were much used where family arms or crests were also upon the ware. David Garrick ordered a service of this kind shortly before he passed away. The cypher D.G. was worked into the border pattern. Green

foliage borders between lines of rich red, russet browns, combinations of black and green, red and black, blue and purple, were the colors mainly used in these designs.

The artistic tone of color of the Queen's Ware and its exquisite glaze gave it immense popularity, and doubtless led its inventor to remark, "I have given over the thoughts of making any other but Queen's Ware." With beauty and utility combined, with simple ornament and subdued coloring, lines of form and decoration agreeable and well defined, it soon found its way to the best tables and long remained there. Of great interest is the recent revival of these old forms and decorations in all their exactness of material and manufacture, truthfulness of style, pattern and treatment. The examples illustrated are selected from the display at the rooms of Messrs. James Powell and [Sons,



CHINA VASE, TWO FEET HIGH BY THE ROYAL WORCESTER PORCELAIN COMPANY

Whitefriars Glass Works, London, for whom the pieces were specially made.

"Revival without imitation" is an axiom which seems to have guided those responsible for several of the noble and successful efforts made



CHINA BOWL, 20 INCHES BY 14 INCHES ❧ ❧ ❧ ❧
❧ ❧ ❧ BY THE ROYAL WORCESTER PORCELAIN COMPANY

at the Royal Porcelain Works, Worcester, during the last half-century, to elevate British pottery. The result of these efforts has frequently been to give to the world of art objects of grace and beauty, difficult in their combined effects to associate directly with any previous production, but which in their separate features of material, form, and decorative treatments have possessed traceable characteristics with previously exposed motifs.

No revival would be attempted unless some element of interest and beauty were worth imitating, and it is in the development of the original idea that possibilities arise of discovering some additional beauty, or evolving some entirely new feature.

With the best features only attempted in a revival, should imitation be evident it may be readily excused, and even commended and encouraged where the attempt is calculated to lead to new discoveries, or, by adaptation, used to assist in bringing another scheme to perfection.

The creations and inventions of the Royal Worcester establishment have been so consistently good in every period of its history that scarcely any one of its many successes can be considered unsuitable for revival, and though the traditions of the establishment forbid actual reproduction and imitation the various motifs may legitimately be used to preserve the true characteristics while adapting the earlier schemes to later compositions.

The series of forms illustrating recent productions of the Worcester establishment have special significance, from the fact that they

represent a successful effort to manufacture, in a fine white china, objects of a size usually considered far too risky to attempt to pass through the great heat required for firing a china body.

The firing of porcelain is always a most delicate process, and some remarkable feats have been accomplished at Worcester in overcoming the technical risks of making and burning the elaborately constructed models used in the manufacture of the Worcester Ivory Porcelain,



PIECE IN THE STYLE OF THE
WARWICK VASE ❧ BY THE ROYAL
WORCESTER PORCELAIN COMPANY

but to have attained such perfect success in overcoming these risks, with similarly formed objects in the finer body, is most noteworthy, as it opens out possibilities of a very far-reaching nature, and gives us large objects in a substance technically unsurpassable as a foundation upon which to execute the most delicate decorative schemes, and upon the surface of which, paintings in their most perfect and un-

alterable form can be brought to their highest possible degree of perfection.

The extreme difficulty hitherto experienced in firing large objects in a china body has always been a trouble, and usually meant high cost, mainly owing to waste in production, the difficulties increasing with forms so elaborately modeled as are many of the Royal Worcester creations. In a large measure the highest order of technical finish in china painting has been associated with the smaller forms, as being more to be depended upon to hold their own in the firing process, and presenting fewer of the difficulties which attend the production of large pieces.

In overcoming these difficulties a decided advance has been made, and with almost a certainty of being able to reproduce in any quantity without the former risks—and possibly with an advance to still greater successes—we may look for more important results in decorative treatments in many directions, in ground colorings, in many classes of ornamentation, and in painted subjects, especially those of the "picture" order, and in figure paintings; the increase in space to be worked upon making possible what has hitherto been unattainable or extremely difficult to control in the curtailed curves and spaces of small objects, the properties of the china glaze ensuring a higher and more perfect finish, and enriching the color burned upon the ware.

The large objects now made in a china body at Worcester give opportunities for displaying skilful application of color in covering large ground surfaces. To cover evenly a large surface of china with so intractable a color as Cobalt blue is a feat almost as difficult to accomplish as the successful passing through the biscuit oven of a large china vase, the fire again being the treacherous element, with the color most erratic in its action and difficult to control. This same vase also illustrates a technical suc-

cess in the perfect production of heavily modeled embossments in a china body.

The examples in the group on page 8 illustrate this successful feature, the centre vase, though twenty-six inches in height, being a perfect specimen of potting and firing. The modeled decoration on this vase is a modern adaptation of fifteenth century Italian style, decorated in ground colors of green, celadon and cream, with medallion enclosing pastoral subject exquisitely painted in the Constable style of landscape. The equally successful side vases in group are similarly modeled, and have panels of fruit and flowers, treated in the style of Chardin, the celebrated French painter of still-life subjects.

These vases are remarkable for their fine modeling and painting, and rich gilding in raised and flat gold, with additional features in cloisonné on the white parts of the body.

The small vase (page 10) in the early Roman style of form modeled on the lines of the Warwick vase has an old-style landscape in panel on a green ground, and the body is enriched with a "rope of pearls," modeled by hand, with perfect accuracy in size and form, and laid on separately, a charming feature of decoration and peculiar to Worcester wares. Another illustration (page 10) shows a beautifully potted handled bowl, 20 inches in width and 14 inches high, a most difficult object to make in a china body. It is decorated with finely painted garlands of roses, with green and gold enrichments on shoulder and handles. A very successful application of the old Worcester details in decorative effects is shown (page 7) in the garniture of center sceaux and pair of vases. Upon a fish-scale ground of blue, framed in white embossments which are very ornately traced in gold, reserves are arranged in panels and painted in the old Worcester style, with exotic birds, flies, and insects, the reserves being richly outlined in a design of burnished gold

(To be continued.)

PRESENTATION SEVRES VASES

The National Museum at Stockholm has been enriched by a pair of ornamental vases, presented to the Queen of Sweden by President Fallières during his visit last Summer. They are of Sèvres manufacture, 40 inches high, richly decorated, and with bronze gilt lids in the

form of crowns, the *motifs* of the ornamentation being blackberry fruit and tongs. The vases are of crystal glaze. In conjunction with a ground of warm yellow tint are clouded effects in light blue. The artistic effect thus produced likewise contains a delicate compliment to the Swedish national colors, yellow and blue.

POTTERY AND GLASS PASSES ITS FIRST MILE STONE

WITH the current issue, POTTERY AND GLASS enters upon its Second Volume. We are glad to be able to announce that never before has a publication in this field been so largely subscribed to in so short a time as has POTTERY AND GLASS. It is now covering the field, and still never a day passes without adding many valued names to the subscription list. This list now covers a multitude of places situated in every State in the Union, Canada, Mexico, South America, many European cities, beside our own island possessions.

The idea of POTTERY AND GLASS was not conceived in a publication office. It emanated from the minds of some of the deepest thinkers and best business men in the Trade itself. Their idea in a nutshell was simply expressed in this way:

"Don't give us another 'Trade Paper.' Make a commercial *Magazine* that will carry real information about all grades of manufactures right down to the selling end of the industry. Cut out all idle complimentary 'advertising write-ups' about manufacturing and wholesale concerns and importers, but bring *the wares themselves* that possess real merit and that are substantial selling factors in the business to the attention of the *Selling End* of the Trade by means of truthful description and faithful illustration. *Don't* publish technical articles beyond the understanding of the ordinary reader. Don't fill the magazine with grandiose literary efforts, and *don't* devote many pages to museum collections and ten-thousand-dollar vases. On the other hand, don't lose an opportunity to

educate and elevate the reader along the lines of all that is good and best in art—for we are in an industry that is an art as well as a commercial business. In short, make a magazine that will be of real practical business use, such an one as will be a substantial and faithful guide and a true help to every jobber, every dealer, every buyer, every salesman and every saleswoman connected with the Pottery and Glass and Lamp Industry. Make such a magazine and it will become a factor in our business that we cannot do without, and its success will be assured."

POTTERY AND GLASS took the above advice from the Trade, and simply turned it bodily into its editorial policy. How well it has been interpreted is evidenced by the splendid reception the magazine has met with. POTTERY AND GLASS has made a place for itself without encroaching upon the field so well served by the several trade papers. It is going at the work from an entirely different standpoint; it is fulfilling an entirely *different* mission.

The Trade has never had such a medium before, and every dealer should subscribe to POTTERY AND GLASS in order to help himself, his buyer and his sales force to keep abreast of the times. Remember that POTTERY AND GLASS, although beautifully printed, is not a "high-art" magazine; it deals with all grades of thoroughly practical commercial lines of goods which are being sold every day—from the cheapest to the most expensive.

POTTERY AND GLASS has come to stay—with the *Selling End* of the Trade as its readers.

HOLD ON TO YOUR "GINORI" MAJOLICA

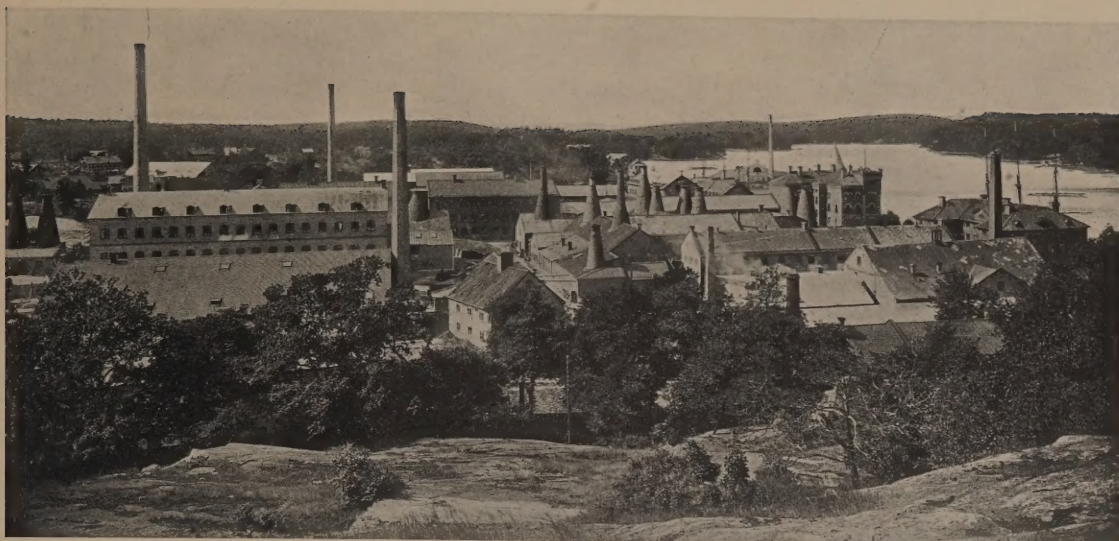
We have it on no less authority than that of Mr. Henry Creange, the representative in the United States of the celebrated Ginori porcelain factory in Italy, that hereafter it will be impossible to secure any more of the famous Ginori Majolica beyond what is now in the hands of wholesalers and retailers throughout the world.

The management of the "Ginori" has decided to relinquish the production of the majolica, so long known and admired by pottery connoisseurs and amateurs, and to that end have demolished the kilns employed in that branch

of the business, in order to provide increased facilities for the output of the higher grade of ceramics.

POTTERY AND GLASS advises every dealer in the United States who has one or more pieces of the genuine Ginori majolica on his shelves to hold fast to it for a time at least, or if a selling opportunity occur, to ask a good round price for it. In the years to come genuine Ginori will not only have become rare, but it will acquire, by reason of its rarity, a sentimental value which would be difficult to estimate at the present day.

Those who accept and act upon this timely tip will certainly profit by it.



THE GUSTAFSBERG FACTORY SHOWING BALTIC SEA IN DISTANCE

GUSTAFSBERG, THE GARDEN CITY FACTORY

By J. H. VENON

HOW A COMMUNITY POTTERY IS SUCCESSFULLY ADMINISTERED UNDER MODERN IDEALS AND ADVANCED CONDITIONS

THE community of Gustafsberg is located about fourteen miles from Stockholm, Sweden, on one of those many charming islands of the Baltic Sea, constituting the Archipelago so well known for its natural beauty, and which is probably one of the most interesting points to visit in the particularly beautiful fjords that surround the eastern coast of Sweden.

Gustafsberg has its own harbor which can accommodate the largest steam or sailing vessels. It consists of a great estate, owned by Mr. O. W. Odelberg, for twenty-three years a member of the Swedish Senate, and who, besides being a large land owner, is the proprietor of an extensive pottery.

The company, of which Mr. Odelberg is

the head, being owners of all the land around, found it possible to create an absolutely ideal industrial community, employing its labor not only in the pottery trade, but also in shipping (owning eight steamers plying between Stockholm and Gustafsberg), farming, wood cutting, flour milling, house building, etc.

Gustafsberg is thus practically a little kingdom within the Kingdom of Sweden.

The pottery and china factory was established about the year 1828 in a very small way; the commonest sort of earthenware was the first product. The works changed owners several times, and about 1850 goods similar to the wares manufactured in Staffordshire, England, were made.

When Mr. O. W. Odelberg took posses-



THE ELECTRIC POWER HOUSE



C U P M A K I N G

sion of the Gustafsberg estate about thirty-five years ago he conceived the idea of building a "Garden City" for his people, and to-day he is the very kind ruler of over three thousand souls whose interest socially, morally and physically are his special care.

The business has so many variations that everybody can be employed according to their individual ability, and the firm is very proud of the fact that work is given in suitable form to every male or female inhabitant of the Gustafsberg island, from the age of thirteen years, which is the age to start factory work according to the rules of Sweden, up to the oldest age, when a pension is given to those who are incapacitated from work. One rule, however, is observed; it is that everybody must work, and that no idleness is tolerated unless an excuse is furnished by either illness or old age.

One of the first things that Mr. O. W. Odelberg realized was that if his people were to be satisfied, their home comforts and surroundings should be of the best, and he has, therefore, provided for them some of the most comfortable, roomy, and picturesque cottages that can be found in any community employing labor. Strange to say, although in far away Sweden,

the cottages are built on the weather-board system so much used in the United States, and they look very much like American homes. I can in all truth say, like homes of the better class of people we have here, as may be seen by reference to the excellent illustrations here presented.

One thing that has impressed me when visiting several of them, is the fact that the thoughtfulness of the employer has been more than appreciated in the way those homes are kept as far as cleanliness and good order are concerned.

It must not be overlooked that these comfortable places are furnished free of rent whatsoever by Mr. Odelberg to his workers, and that a flower and vegetable garden are attached to every one of the houses. Any one of my readers who has visited the factory towns of America, England, France or Germany, will appreciate what such a comfort can give to the operatives of a factory. If you add to this that the grounds are located in one of the most healthful parts of the world, on an island that is swept by the coolest of breezes in the summer, although the winters are not as hard as might be supposed, it will be easy to understand that



DECORATING GUSTAFSBERG WARE FOR THE AMERICAN MARKET

the Gustafsberg working people are a happy lot indeed.

Mr. Odelberg holds the most enlightened views as to the responsibility of an employer of labor. Not only has he provided homes, but at his own expense he has built two schools in which ten teachers are teaching the children of his help, a very large church (Lutheran) and two free chapels for people of other creeds. He has an instructor in athletics to take care of the physical development of the boys, with a very nice sporting club, a nursery for the little children, and a very fine clubhouse, with library attached, and surrounded by a beautiful park for the entertainment and education of his employees.

Strikes, lock-outs, disputes of any kind are unknown. He is the father of a big family, and naturally, with his people living in such a happy, satisfied, and most healthful atmosphere, he gets the benefit of their efforts. To that must be attributed, to a great extent, the activity of the Gustafsberg factory.

No alcoholic drinks can either be sold or consumed on the Gustafsberg estate. The death rate for the last eleven years averages about eleven per thousand, the birth rate about thirty-five per

thousand and considering that nearly all the people, men and women, are occupied in an industry which is considered so dangerous, and is apt to bring many diseases connected with the pottery trade, the results are most astonishing, and give an idea of the careful way in which things are managed.

This, I am sure, will seem like a dream to the reader, but if he happens to be in Northern Europe and chooses to take at Stockholm, opposite the King's Palace, one of the steamers going to Gustafsberg, he can see for himself and be convinced. He will enjoy one of the most delightful trips among the hundreds of islands on the western coast of Sweden. It will be a two hours' sail as charming as can be had in one's lifetime, especially if taken in the summer season.

The Gustafsberg factory manufactures both china and earthenware. The ware takes its name from the place where it is manufactured. The great bulk of the goods manufactured consists of earthenware, which is supplied to the entire Scandinavian market, and has supplanted all goods of foreign make there. In late years a very fine quality of bone china made from Cornwall clay has been manufactured. This

ware is now well known in America as the famous Gustafsberg bone china.

The clay is brought from England in sailing vessels, and as Gustafsberg owns its own harbor and docks, it is landed right into the crushing room at a minimum of expense, and the freight is a great deal less than it costs to bring the same clay into the Staffordshire potteries. The coal also comes from England, and is brought by the large steamer named "Gustafsberg," owned by the company. When it arrives it is rolled out from the steamer straight underneath the boilers. The wood for the packing casks and cases comes right from the estate; the packing material is also raised there.

The entire plant is run by electricity, a splendid seven hundred horse-power house having been built by the company, supplying the works and the community with power and light. Manual labor is done away with as much as possible, and even the cows on the farm are milked by electric power. A working man can sit down at night and read with electric light furnished to him by the factory free of charge. If one considers

that he is living in a very comfortable, large, airy home, it is easy to understand how fresh and rested he feels when he starts to work in the morning, after having had the healthful recreations that are furnished to him without any expense.

While Mr. O. W. Odelberg looks after the administrative part of the estate and the welfare of the working classes, it is his son, Mr. Axel S. W. Odelberg, who has the entire management of the factory. To his incessant activity and his continued research for improve-

ments must be attributed the enormous strides and the magnificent success of the factory in recent years.

Mr. Axel S. W. Odelberg is a man hardly thirty-five years of age. He is a thorough and modern potter who is constantly thinking of the improvements that can be made in his ware, and particularly how work can be simplified by machinery, and, incidentally, electric power, which is his great hobby.

When he undertook to completely electrify his plant, many of the old timers shook their

heads, thinking that in his youth and ambition he was dreaming of things that were almost impossible. But, when, on the evening of October 14, 1905, he stood in front of a large audience at the meeting of the English Ceramic Society at the Stoke Town Hall, and gave a lecture on the application of electricity to potters' machinery, he certainly was listened to with a great deal of attention by some of the veterans of the business, and so much interest was taken in what he had to say that some of his listeners went up to Sweden to corroborate what he had

told them; and they discovered that he had there working in good style what he had described and what had looked almost like an impossibility or a mere dream to many of them.

Not satisfied with this, in the spring of the year 1908, Mr. Axel S. W. Odelberg visited the United States. Naturally a man of his make-up was attracted to a country where the people do not rebel against modern ideas, and when he came back home the application of the knowledge he had gained by keen observation was instrumental in causing to be made up



MAKING THE HOLLOW WARE

what is now known as the successful Gustafsberg bone china, a ware so young and yet so well known on this market at present.

I have thought, in writing this article, that the American trade should be acquainted with two so very interesting personalities, Mr. O. W. Odelberg, the benevolent and public spirited owner of the factory, and Mr. Axel S. W. Odelberg, the energetic manager.

If any of my readers during a trip to Scandinavia has a chance to visit Stockholm, let him go and see for himself what I have described. I am sure that he will bring back the

same impression that I did when I went there for the first time, namely, that a factory must not necessarily be a series of ugly buildings, surrounded by smoky and unhealthful tenements, in which the working classes are crowded, but that it is possible to locate a plant in a Garden City where both employer and employees, earning what are probably the highest wages in Europe, can enjoy life under the happiest and most healthful conditions with the assistance of a kind owner and a most practical business manager. Thus the Gustafsberg Pottery exists under almost ideal conditions.



THREE HOMES OF POTTERY WORKINGMEN



GUSTAFSBERG STREET—ALL WORKINGMEN'S HOUSES

ANNUAL STOCK-TAKING BUGABOO

EVERY year end brings with it the concomitant misery of stock-taking. To know to a dollar or a cent just how much you have left, as compared with what you have sold, involves "taking stock." If you were in the business of selling ready-made East River bridges to the municipality of Greater New York, stock-taking would be a mere matter in counting bridges you had sold to a bankrupt village, and comparing the number with the bridges you had on hand. When it comes to taking stock in the crockery and glass business, it is quite a different affair, with a thousand and one items to count and consider, and, furthermore, to compute their values, original and present.

Just by way of illustrating the extreme agony of stock-taking, we will make a momentary reference to a recent incident in taking stock of a large importing house representing an immense aggregation of factories in Europe, where lenses are made for spectacles and eyeglasses, and,

incidentally, for many other optical goods.

The number of pieces to be counted and recorded ran into the millions, and this statement cannot be regarded as extravagant when we recall Col. Sellers' famous eye water scheme. "Forty millions of people in Egypt with sore eyes; that's eighty million eyes. There's millions in it! millions!"

Taking stock in a crockery or glass house, where open stock is handled, is quite a task, and the taking of stock in such houses is a long-winded, monotonous task, involving what appears to be a vast amount of unnecessary labor.

Therein lies the opportunity of the inventor, the organizer, the concentrator of business ideas—the fellow who can devise a system by which the stock of multifarious merchandise may be taken automatically.

A wireless stock-taker, if you choose, but any stock-taker that is up to date; a something that will take stock after every sale—Oh, if such a thing could only be!

NEW THINGS IN GLASSWARE

ROCK CRYSTAL EFFECTS WARMED UP BY ETCHING AND RE-CUTTING MAKE
DAINTY NOVELTIES—IMPORTANCE OF CORRECT PROPORTION

"THERE is nothing new under the sun—es-

pecially in glassware," says some who ought to know better. Every now and again we happily are able to record and to illustrate something that is at least just a little different from anything that has been done heretofore—and does not this make it new? This is the case with the new and exquisite pieces of engraved glass being introduced to the trade by the Steuben Glass Works, of Corning, N. Y., through their New York agents, W. B. Weddle & Son. This new treatment is the outcome of the great popularity which has sprung up for rock-crystal glass. On much of this glass the pattern has a rather too severe and cold effect. The artistic instincts of Frederick

Carder, who, though secretary of the Steuben Glass Co., has never relinquished the practical management of the factory, saw the chance of improving the idea by giving the pattern greater latitude in effect, and by "acidizing" and re-cutting has "warmed up" the decoration so as to carry with it a greater artistic and sentimental value in softened and frosted effect.

The cologne bottle and puff box are as dainty

creations as any lady could desire to grace her dressing stand. The cake plate is charming in its delicacy of treatment. The floral patterns are most graceful, long stemmed subjects having been happily selected.

This ware is made in a large line, giving wide selection of useful as well as decorative articles. It is not cheap, but the prices seem to be commensurate with the unusually high quality.

Last month we illustrated a two-piece pressed glass salad bowl from A. H. Heisey & Co. Unfortunately the footpiece was photographed upside down which did not tend to improve the gracefulness of the piece, which was selected on account of its particularly good *embon-point*. We are glad to

show it in con-

WITH CHARACTERISTICS OF ROCK CRYSTAL
WARE BUT THE DESIGN MORE INCISIVE AND
WARMER IN FROSTED EFFECTS ❖ ❖ ❖ ❖ ❖



nection with this article, reproduced as it should be, not only in order to do justice to the piece itself, but also to call the attention of our readers to how very important every line is in its relation to every other line in the designing of a piece of glassware. Correct proportions are of paramount importance in glassware, and every line has therefore to be studied with the utmost care in order to insure perfect grace

and beauty.

The newly fitted up showroom of A. H. Heisey & Co., in charge of A. A. Bean, at 25 West Broadway, is a study in mirrors and white enamel cabinet trim. The brilliant display of glassware amid such a beautiful setting makes it one of the most inviting showrooms

to be found anywhere in this country.

At the showrooms of John Nixon, 66 West Broadway, are to be seen some of the most interesting styles in glassware. Especially attractive and important as a commercial selling proposition are several lines of stemware of the Fostoria Glass Company, of Moundsville, West Virginia. The goblet shapes are especially graceful and the ware shows the benefit of extreme care in manufacture. One line of stemware decorated with a pretty rococo-like ornament should be a ready seller.

Another



COLOGNE BOTTLE AND PUFF BOX AS DAINITY AS EVER GRACED A LADY'S DRESSING STAND

alized vine design. An attractive combination has been seen of such a design on the "Touraine" shape of the McKee-Jeanette Glass Works.

Among the new things in the more expensive lines of imported glassware there is a wide choice

good selling line of glassware is rock crystal. Of course there are many expensive importations, but several manufacturers in this country are producing excellent lines of this ware at moderate prices—the patterns are extremely shallow generally showing a convention-

this season. Itaglio gilt ware both for table and ornament is in favor, some of the pieces that show heavy decoration in metallic colors making big sales at Bawo & Dotter's, Koscherak's and also in the Baccarat lines imported by A. Gredelue.

These and other importers have most attractive opportunities in glassware.



TWO PIECE SALAD BOWL WHICH SERVED AS A LESSON IN LINE AND PROPORTION IN RELATION TO GRACE AND BEAUTY

STIMULATE THE RETAIL SELLING FORCE

CUSTOMERS NOW DEMAND A HIGH ORDER OF INTELLIGENCE AMONG SALES PEOPLE—AS AN EDUCATIONAL PROJECT PLACE "POTTERY AND GLASS" IN THEIR HANDS—HOW A NOTED WOMAN BUYER SECURED HER PROMOTION

THE simple ability to quote the price of an article of merchandise does not make a salesman.

Retail salesmen and saleswomen, and more especially the young girls who stand behind the crockery counters of department stores, are often not as well informed on the lines they are handling as the prospective purchaser seems to take it for granted they should be. In some instances, this lack of information amounts to positive ignorance, and the would-be purchaser either leaves the store in disgust or turns to some other department. Money is thus permanently lost to the pottery or glass industry by being diverted into another channel, and all because of a lack of a little information and the ability to interest the customer. The worst feature of this lack of knowledge is that it reflects upon the establishment and its proprietors rather more than it does upon the salesperson. Therefore it would be a paying investment for proprietors to buy a few good, simple, non-technical books on the history and art of pottery and to subscribe for several copies of a good live ceramic magazine, POTTERY AND GLASS for one, and require their salespeople to become more familiar with the goods they display for sale.

It would be mutually advantageous to both employer and employed if some such plan of education was adopted in retail stores; for customers have a right to demand that their questions concerning the wares offered to them shall be properly and intelligently answered. And even if they have not this right, they still possess the oft exercised option of going elsewhere to spend their money.

Every dealer should subscribe for one or more copies of POTTERY AND GLASS and place it in the hands of his selling force. Its pages will give them an insight into many things they would otherwise never know. The information thus gained in an entertaining manner will enable them to talk more interestingly to customers, and this will inevitably result in increased sales.

The especial gain to the selling force, particularly to young girls, would be in the development of ideas. They would learn how to interest their customers, and it is a well-known

fact that an interested customer almost invariably means a sale.

No better evidence of the effect of correct training of girls and women for the business of selling is known than is seen in the career of Miss Kitty Fleischman, who for some years past has occupied responsible positions as a buyer of china and glassware. As "Miss Fleischman, the buyer," she is now widely known throughout the entire trade, but she was not always so known. In fact, at one time she was not known at all, for she began at the bottom with no more knowledge or equipment than thousands of other girls. Her promotion has not come from the record she made by the amount of her sales during a certain given period of time; but her thirst for knowledge of every piece of china, porcelain or glassware that she could lay her hands on led her to study by reading, inquiry and close observation, until she became a recognized expert in the business.

A brief history of Miss Fleischman's career as a buyer may be an incentive to other girls and women to devote their leisure moments to the study of the goods before them and to become familiar with their qualities, characteristics and real values.

When Miss Fleischman left school she went into the service of Henry Batterman, of Broadway, Brooklyn, where she had the opportunity to become familiar with china and glass and recognized the future possibilities of knowing what was required of her as a saleswoman. From Batterman's she went to Liebman's celebrated "Universal" on Lower Fulton Street. When the great house of Loeser separated from Liebman's and moved up to the City Hall region of Brooklyn, she became the assistant buyer to Henry Wolff, who upon his retirement from that position was asked to name his successor as principal buyer. Without a moment's hesitation Mr. Wolff said: "I don't know of any better *man* for the position than Kitty Fleischman." It was a fine tribute to the ability and the character of Miss Fleischman, and it is a notable fact that she remained with the Liebman house, whose china department was then controlled and owned by Lazarus, Rosenfeld & Lehman, for twelve years and, in fact, until

they sold out to the Claflin syndicate, by whom in turn she was again retained as a buyer until they merged and consolidated their buying departments. At present Miss Fleischman is the buyer of china, glass and toys in the old Sixth Avenue house of Ehrich Brothers, and it is a good guess that she can find a place in the trade at any time and command a good salary simply because she knew how to become a recognized personage in the china and glass trade.

Miss Fleischman attributes her measure of success in the business to the fact that she always *made* time to read and to study and thus to first of all acquaint herself with all the different manufactures that should come to her attention whether she was actually handling them at the time or not; and then to keep on reading and studying in order to keep herself abreast of the times and thoroughly well posted on new lines, styles and specialties as well as of what is of paramount importance—the customs and observances of society which are as constantly changing in demand of styles of tableware as are the modes of personal attire.

There are several other women in the trade who are clever buyers, and while time and space will not permit adequate reference in this issue, it is the intention of POTTERY & GLASS to continue this subject for the sole purpose of encouraging the younger saleswomen in the retail trade to become more serviceable to their employers.

As an educational project POTTERY & GLASS stands ready and willing to coöperate with proprietors, department managers, and employées in the advancement of knowledge pertaining to china, glass and earthenware and to that end and purpose we invite correspondence and references to books and papers which may be serviceable in conveying correct ideas which will eventually become effective in the more satisfactory sale of the merchandise represented by POTTERY AND GLASS.

MISUSE OF INTRODUCTIONS TO PRIVATE CUSTOMERS

A correspondent of a German contemporary writes that when a manufacturer refers a private customer to a dealer, it often happens that the goods of another maker are sold, instead of those of the concern to whom the introduction is due. The influence of dealers' associations is called for to remedy this lack of business fairness.

NEW BOOKS

GLASS MANUFACTURE. By Walter Rosenhain, B.A., B.C.E. New York: D. Van Ostrand & Co. (Westminster Series), \$2.00 net. Send orders direct to POTTERY AND GLASS and copy will be sent to any address, postpaid, for \$2.15.

THE KERAMIC GALLERY: Containing several Hundred Illustrations of Rare, Curious, and Choice Examples of Pottery and Porcelain from the Earliest Times to the Beginning of the Nineteenth Century. By William Chaffers; second edition, revised and edited by H. M. Cundall. New York. Imported by Charles Scribner's Sons. \$12.50 net.

"Glass Manufacture." This terse title for a new book on the making of glass conveys but a tithe of the ideas contained therein. Walter Rosenhain, B.A., B.C.E., the author, is entirely too modest in presenting his claims to the consideration of practical men. The book contains so much information outside of the rule o' thumb methods usually pursued by glass-makers of the old regime that there is no apology necessary for its introduction.

Glass manufacturers in particular, and people who handle glass in general will find this clever, non-technical work on glass a perfect *vade mecum* well worth the price and the time that it takes to read it.

A treasure house of information which undertakes to cover the entire field of pottery, has been improved, and, in many respects, brought down to date in Mr. Cundall's revised edition of William Chaffer's already well-known work. The excellencies of his chief work, "Marks and Monograms on Pottery and Porcelain," have been freely acknowledged. "The Ceramic Gallery" is less monumental, though as a popular presentation it has served a useful purpose. The substitution of admirable half-tone illustrations in place of the specially mounted prints accompanying the earlier volume would justify the new edition even if no changes had been made in the letter-press; and more than one hundred illustrations have been added in the new edition. It is, indeed, primarily a picture book of the achievements of the world's potters down to 1800. Changes in the text, as prepared by Mr. Chaffers, have been made solely in order to correct inaccuracies; and a few additional paragraphs contain material which was not within Mr. Chaffer's scope.

SPECIAL RATES TO NEW YORK

THROUGH THE BUYING SEASON MERCHANTS, THEIR REPRESENTATIVES AND FAMILIES CAN OBTAIN REDUCED RATES

IN the last issue of POTTERY AND GLASS we called attention to the arrangements made by the Merchants' Association of New York, securing special railroad rates for buyers intending to make trips to New York during the Spring buying season. Special dates were given, as arranged for with the Trunk Line Association and the Central Passenger Association, and their respective territories were outlined.

We are now able to announce that the Merchants' Association have succeeded this season for the first time in making similar arrangements with the Western and Southwestern roads. Merchants, their representatives and members of their families can secure the reduced rates and make the round trip to New York for one fare and one-half. Tickets must be purchased on the certificate plan, described further on, on the following dates: January 16 to 19, inclusive; January 30 to February 2, inclusive; February 11 to 14, inclusive; February 25 to 28, inclusive.

The return limit is fixed at thirty days, including the date of issuance.

With the action of the Western and Southwestern railroads, the discrimination against New York City in the matter of merchants' rates from the West and Southwest is removed, as the special fares will apply to this city as well as to Western trade centers, which have enjoyed the reduction for many years.

WESTERN ROADS AUTHORIZING RATE

From points in Wisconsin, Northern Peninsula of Michigan, Minnesota, North Dakota as far west as Bismarck, South Dakota, Nebraska, Kansas, Colorado as far west as Denver, part of New Mexico, that section of Missouri north of an imaginary line from St. Louis to Kansas City, and the part of Illinois north of an imaginary line from Chicago to Keokuk, Iowa.

Atchison, Topeka and Santa Fe Ry.
Chicago & Alton R. R.
Chicago & Eastern Illinois R. R.
Chicago & North Western Ry.
Chicago, Burlington & Quincy R. R.
Chicago Great Western Ry.
Chicago, Milwaukee & St. Paul Ry.
Chicago, Peoria & St. Louis Ry.
Chicago, Rock Island & Pacific Ry.
Chicago, St. Paul, Minneapolis & Omaha Ry.
Denver & Rio Grande R. R.
Illinois Central R. R.
Iowa Central Ry.

Minneapolis & St. Louis R. R.
Missouri, Kansas & Texas Ry.
Missouri Pacific Ry.
Quincy, Omaha & Kansas City R. R.
St. Joseph & Grand Island Ry.
St. Louis & San Francisco R. R.
Wabash R. R.
Wisconsin Central Ry.

SOUTHWESTERN ROADS AUTHORIZING RATE

From points in Texas, Oklahoma, Arkansas, and parts of New Mexico, Louisiana, and that section of Missouri south of an imaginary line from Kansas City to St. Louis.

Atchison, Topeka & Santa Fe Ry.
Chicago, Rock Island & Gulf Ry.
Chicago, Rock Island & Pacific Ry.
Fort Worth & Denver City Ry.
Fort Worth & Rio Grande Ry.
Gulf, Colorado & Santa Fe Ry.
Galveston, Harrisburg & San Antonio Ry.
Houston & Shreveport R. R.
Houston & Texas Central R. R.
Houston, East and West Texas Ry.
International & Great Northern R. R.
Kansas City Southern Ry.
Missouri, Kansas & Texas Ry.
Missouri, Kansas & Texas Ry. of Texas
Missouri Pacific—Iron Mountain System
St. Louis & San Francisco R. R.
St. Louis, San Francisco & Texas Ry.
St. Louis-South Western Ry.
St. Louis-South Western Ry. of Texas
Texas & New Orleans R. R.
Texas & Pacific Ry.
Wichita Valley Ry.

If in either of the territories specified above, but on a railroad not mentioned, consult your ticket agent as to whether that road has authorized the reduced rate since date of this announcement.

IN NEW ENGLAND

The special fare has been authorized from all points in Vermont reached by the Rutland Railroad and the Delaware & Hudson Railroad. In Massachusetts, the Boston and Albany Railroad will make the special fare from all stations west of, but not including Springfield, with the option of traveling to New York via the Chatham or Albany gateway. Following are the special dates:

January 16 to 19, inclusive; February 20 to 23, inclusive; March 6 to 9, inclusive; March 20 to 23, inclusive, with a return limit of fifteen days.

THE CERTIFICATE PLAN

Purchase full fare, single trip ticket to New York City, on one of the above dates *only*.

Obtain a return trip certificate (not receipt

for fare paid) from the ticket agent at starting point. No reduction on the return trip granted without such certificate. On arrival in New York City, deposit the certificate at the offices of the Merchants' Association of New York, 66-72 Lafayette Street, which are open daily (except Sunday) from 9 a.m. to 5.30 p.m.

On identification by a resident member, thereby becoming a non-resident member, your return trip certificate will be countersigned, making it worth one-half the return fare. There is no fee of any kind attached to non-resident membership. And, as the prominent New York concerns hold membership in the Association, you will experience no trouble in being identified.

Any further information desired can be supplied by your local ticket agent. If you are not located within the territories specified, come forward to the nearest point on one of the lines named in either section, and there, on one of the proper dates, purchase transportation to New York in accordance with the above instructions.

Following are the names of well known pottery and glass houses belonging to the Merchants' Association in New York:

L. Barth & Son.
George F. Bassett & Company.
Bawo & Dotter.
George Borgfeldt & Company.
John Davison.
C. Dorflinger & Sons.
B. F. Drakenfeld & Company.
Endemann & Churchill.
Hugh C. Edmiston
Otto Goetz.
Higgins & Seiter.
M. Kirchberger & Company.
Maddock & Miller.
Paroutaud & Watson.
The Strobel & Wilkin Company.
Vogt & Dose.

BURLEY & TYRREL'S NEW BRANCH

The business of Wemott Howard & Co., of St. Paul, Minn., dealers in wholesale crockery, glassware and notions, was sold December 22, to the Burley & Tyrrell Company, of Chicago.

The capitalization of the Wemott Howard & Co. was given at \$100,000. The officers were: President and treasurer, H. A. Boardman; vice-president, J. E. Limage; secretary, J. T. Reynoldson.

The Burley & Tyrrell Company is one of the largest wholesale crockery and glassware

houses in the country and is capitalized at \$800,000.

E. G. Spindler, of St. Paul, who has been connected with the Chicago house for fifteen years, has been made resident manager of the St. Paul house. He took possession January 1.

A NEW CUT GLASS PLANT

The Val Bergen Cut Glass Co., of Columbia, Pa., will begin operations at once, with a capital of \$25,000, fully paid in and chartered under the New Jersey law. Val Bergen, formerly for seventeen years superintendent of the J. D. Bergen Cut Glass Co., is its president and general manager. Blanton C. Welch is secretary and treasurer, while W. H. Dunn will act as vice-president, and will also have entire charge of the selling end of the business. Forty frames will be operated in this new plant, which will manufacture high grades of cut glass, embracing complete new lines, showing new shapes and special cuttings. Figured and plain blown blanks will also be manufactured for the trade.

HALL CHINA COMPANY'S NEW PLANT

The Bartlesville (Oklahoma) Commercial Club has contracted to pay \$20,000 cash bonus to the Hall China Co., of East Liverpool, Ohio, for a pottery making porcelain dinner ware and electrical porcelain. The plant will have ten kilns, and represents an investment of approximately \$150,000. The Hall China Co. was induced to locate at Bartlesville because of its ability to get its gas supply at a very low rate. The company is interested in the ownership of the kaolin deposits in Texas. It is also testing kaolin from nearby points.

This will be the first pottery west of the Mississippi river making decorated chinaware. Two hundred hands will be employed, with a payroll approximating \$8,000 a month.

NEW GLASS GRINDING STONE

The new method for grinding glass, discovered by the Onward Manufacturing Co., at Menasha, Wis., and Berlin, Ont., consists of a grind stone made from one-half best Portland cement and one-half Silica sand. This stone, when properly made, contains no hard and soft spots and it is claimed will grind glass without scratching. The cost is about 10 per cent. of the common grind stone.



POTTERY & GLASS, *January, 1909*



POTTERY, GLASS AND BRASS
SALESMEN'S ASSOCIATION
OF AMERICA,
HOTEL POSTON, DECEMBER 25, 1908

PHOTO
DRUCKER & CO
N. Y.

THE BEST BANQUET

THE sellers came down like wolves on the fold, hungry and thirsty, a sight to behold; as they sat there arrayed in their china white fronts, to eat a few crackers and work off some stunts which made all the lights, in the famous ball room, fade out, disappear.—the begining of gloom.

A glorious night, nothing in memory brings to mind any affair of its kind to equal the good fellowship, the kindred spirit and perfect *bon hommie* that was in evidence on the night of the 29th of December, 1908, in the great ball room of the Astor Hotel.

It was the first time that POTTERY AND GLASS had the opportunity of breaking bread with the brilliant assemblage of salesmen representing the china, glass, and brass trades of America, and if we are spared to be with you in the years to come we give you promise of our best endeavors to become instrumental and effective in adding to your numbers by inducing every man in the trades represented by The Pottery, Glass and Brass Salesmen's Association, to become a member of an organization of earnest, honorable gentlemen who seek to do the most good to the greatest number in the time of dire necessity. As a fellow-craft clan it deserves, not only the substantial support of its members but the recognition of employers who must by this time see the distinct advantage which will accrue to those under them.

POTTERY AND GLASS has made a special effort to present the best possible picture of the Association at its best banquet ever given by its able dinner committee.

Guests were seated as follows:

SPEAKER'S TABLE.—President Mirrieles, Congressman George A. Post, Lee Kohns, Rev. J. R. Atkinson, Martin Convoy, George B. Jones, Colonel E. C. Stahl, E. F. Anderson.

TABLE No. 1.—Oscar F. Zeiller, Fred Brey, B. Manes, A. Writhner, H. Luniack.

No. 2.—D. C. Tracy, H. A. Diehl, F. W. McKean, C. Y. Kenworthy, C. A. Weidemann.

No. 3.—L. S. Seixas, E. B. G. Huber, Samuel Pielow, Richard A. Near.

No. 4.—E. M. Uniack, Jr., Homer Strassberger R. J. Axt, James M. Uniack, Jos. Burroughs, W. S. Harris.

No. 5 (Press Table).—Geo. M. Jaques, W. H. Shindler, John A. Reddan, Con. L. Meyer.

No. 6.—Christian Dierckx, Jules Dierckx, R. H. Keller, Walter Ives, R. C. Bangs, J. M. Stewart, J. M. Cosgrove, A. G. Keinath, J. J. Snyder.

No. 7.—W. S. Pitcairn, Joseph Hurd, W. Q. Wilcox, Michael Nathan, E. C. Ledger, B. F. Kissam, Oscar Gubelman, W. C. Dodd, R. Reynolds, Robt. Slimmon, A. B. Levan.

No. 8.—Wm. F. Dorflinger, Chas. H. Dorflinger, C. L. Horning, E. D. Wetton, A. J. Mueck, A. C. Hanes.

No. 9.—Victor Aschoff, John J. Farbridge, R. D. Abell, O. L. Sutherland, David Litterjohn, Julius B. Bruenn, Samuel Greenbaum, Ernest H. Wade, Wm. D. Haviland.

Nos. 10 and 11.—E. R. Thieler, George Fehn, Henry Cronemeyer, George Schuetz, M. Bodevin, J. H. Harris, Mr. Schoenthal, Henry Gluth, C. A. Theller, Gustav Meissner, G. F. Langenbacher, Geo. L. Pullman, G. E. Clapp.

No. 12.—John J. Hines, Edward Ross, Geo. D. Harrison, Fred D. Farrell, Walter Miller, T. F. Magrath.

No. 14.—A. H. Tatum, H. V. Brumley, W. F. Rowe, H. H. Reddy, E. T. M. Cane, W. W. Tamlyn.

No. 15.—Thos. Smallwood, Jr., Charles Weiss, Geo. C. Tonolla, Jr., L. S. Owen, Lindsley Haviland, Geo. Hamilton, E. J. Ridgway.

No. 16.—A. G. Stier, H. Siegel, A. A. Elfelt, L. Sultan, M. Friedman, N. Dessau, C. Beltramini, A. Beltramini, H. B. Mathews, Geo. Ohl.

No. 17.—Edw. Butler, H. P. Dunham, C. F. Mackay, S. P. Arnold, A. C. Rohde, Robt. A. Brown, John Goetz, Michael Seitz, Paul Vollrath, Charles Mehlem.

No. 18.—Henry Endemann, C. J. Seiter, Fred Gelbach, W. G. Neuman, Frank H. Ruhe, Charles Ruhe, J. F. O'Gorman, Chas. M. Brooks.

No. 19.—Jules H. Vernon, Chas. E. Cardon, Walter T. Wessels, E. Torlotting, Robt. M. McBride, Arthur S. Witherspoon.

No. 20.—W. W. Magee, J. J. Wrenn, Eugene H. Peck, A. H. Patterson, A. T. Flostroy, John W. Hoogland, Jas. M. Whitfield, Gilbert M. Smith.

No. 21.—Jonathan Berlinicke, Harry Berlinicke, Charles Schlesinger, Louis Klayf, Richard M. Wright, Charles Cross, Mr. McClelland, Max Strensch, Simon Roth, Charles Herman.

No. 22.—C. H. Taylor, John Nixon, A. E. Bolles, A. S. Porter, Geo. Knapp, P. H. Brown, Emil Reusche, Ch. C. Kaas, W. H. Otten, Max Loewenstein.

No. 23.—Arthur V. Rose, Edmund J. Graves, W. French, J. Arthur Davison, John Davison, James Davison.

No. 24.—T. F. Waldron, James Mulhearn, A. M. Maddock, D. W. Scammell.



DELDARE WARE OF QUAINI SHAPES SHOWS DESIGNS FULL OF HUMAN INTEREST

AMERICAN POTTERY

GREAT ADVANCEMENT NOTICED IN THIS SEASON'S INTRODUCTIONS—THE AMERICAN POTTER THOROUGHLY ALIVE TO THE DEMANDS OF THE TRADE—NEW STYLES IN DOMESTIC WARES

By C. RUGE

THE "china district" of New York is confined to a comparatively small area—from Broadway on the east to West Broadway on the west, Vesey Street on the south and Warren Street north. Within this zone are to be found a large majority of the wholesale houses and agencies for both domestic and foreign manufactures. A few houses, and among them some of the most important, have of late years forsaken the traditional locality, and have located at more or less distant points. Almost all of the agencies of the American manufacturers, however, are still to be found in "the district."

A visit to the showrooms of the

American potters this year reveals two very important and interesting facts that have not yet fully impressed themselves upon the average American. First—We need no longer exclusively devote our

search for high-class dinner ware, tea sets and decorative articles to the importations from Europe. Second—We can obtain dishes of good shape and quality, and decorated in thoroughly good taste, at prices low enough for those of very small income.

The above facts are only another strong evidence of the progress of American Art as well as American industry. Indeed, my recent tour through the china district, this time devoting my entire at-



PURELY AMERICAN DESIGNS ON TANKARDS AND STEINS BY THOS. MADDOCK & SONS



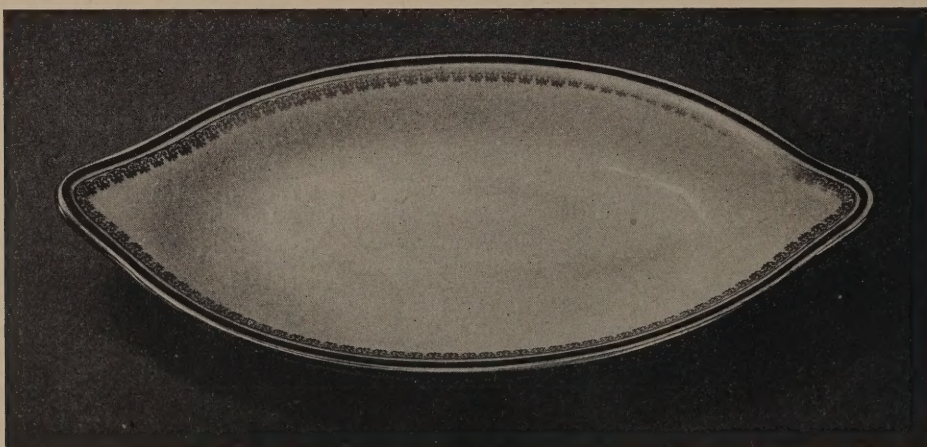
THE NEW RAMONA WARE OF THE KNOWLES, TAYLOR & KNOWLES CO. IS A DISTINCT ADVANCE IN AMERICAN PRODUCTION

tention to domestic wares, was such a revelation as, I will confess, I was not prepared for. I have seen the new introductions of the several years last past, but have seen no such distinct advancements as are noticeable this year. Perhaps the hard times put the potters on their metal, and each one has been trying to outdo the others; at any rate, a novice could see that the wares are better in every point than ever before—the qualities, body color, shapes, decorations, glazes, all are better. And the prices—well, I would not like to state that all of the prices are lower, for I know some of the wares are being sold at slightly advanced rates, but many excellent wares are being offered at such low prices that they must force themselves upon any buyer's attention as possessing great commercial possibilities.

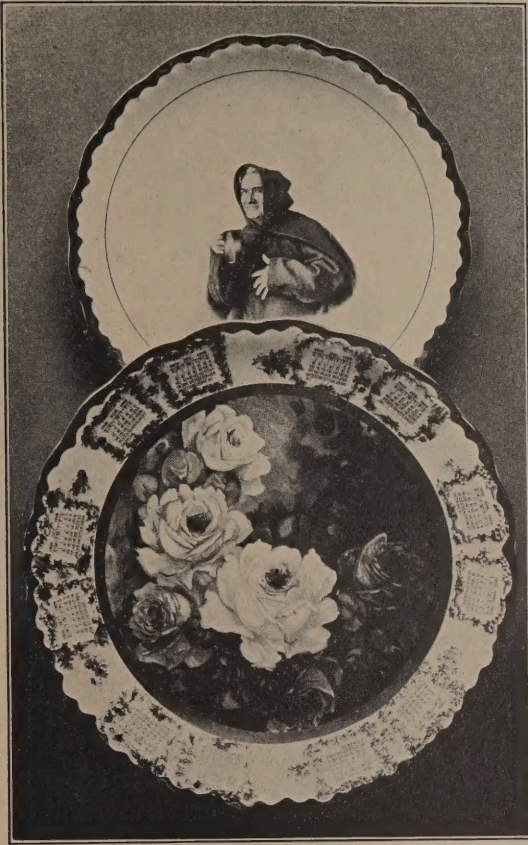
The custom of the public, and consequently

of buyers, to look out for imported goods in tableware has made it rather difficult for home factories to come forward with the better class of products. For a long time they seemed to be confined to sets which were made in "imitation" of Limoges ware and English china. In some cases actual patterns were reproduced; in others, the general tendency of style was adhered to. Unfortunately, the selections were not always from the best examples of either, even for the purpose or price. And the result was that we were invited to inspect and purchase crudely made imitations of the most florid and splotchy floral decorations with "the latest Limoges style" as their excuse, or English borders "just a little wider," and with more glaring colors and "more gold."

But the American has never rested long upon imitations, and the potters are fast coming into



THE LINES OF THE RAMONA SHAPES ARE COMPOSED OF LONG SWEEPING CURVES GIVING AN EASY GRACE TO EVERY PIECE



CALENDAR PLATES AND SPECIALTIES ARE MANUFACTURED BY THE MILLION AT THE D. E. McNICOL POTTERY

their own. This year we find really strikingly original pieces from not one, but many sources, and it is with a feeling of pride and confidence that the domestic houses are inviting the buyers to inspect the widely-varying choice of wares exhibited in their showrooms.

The rarest French porcelains are now rivaled by some of the finer grades of china manufactured in our own country. In the ware produced by the Lenox, Incorporated, at Trenton, N. J., one may obtain the perfection of quality. The designs, both original and reproductions, show the utmost refinement and good taste, some of them being charmingly quaint and beautiful. These are not low priced wares, but the prices are moderate enough to make them thoroughly practicable to be offered in the general run of china stores. The chocolate set illustrated is an especially quaint and attractive temptation to the particular hostess.

A great advance has been made in hotel ware especially, and the Maddock Pottery Co., of Trenton, N. J., which produces the Lamber-

ton china, has introduced many new and effective sets. With the wonderful progress made in the equipment of the modern hotel, this company has kept pace with the demand so suddenly created. They have succeeded in giving a unique flavor to their wares through their very original and appropriate decorations. They are done underglaze from an extensive palette of colors on a hard porcelain body. The Maddock Pottery has supplied some of the largest hotel orders in the country, embracing many of the most famous hostelries east and west.

The Knowles, Taylor and Knowles Company, of East Liverpool, Ohio, are attracting the attention of every intelligent buyer in the country by the wonderful advances they have made in their new introductions. Some of their wares may well be considered worthy a place in even the richest households. One of the most notable introductions of recent years to come from the American pottery industry is the new Ramona shape, of which we show two articles embellished with different designs. As may be seen, the lines of the shapes are composed of long sweeping curves, giving an easy grace to every piece. The body is of purest white hard china, with unblemished surface, and the clean cut and truly original patterns and designs are applied underglaze, showing a fineness of workmanship that places the ware at once above criticism. This ware should prove a pride to the American pottery industry; it is undoubtedly calculated to vie with high class importations and should find its way liberally into American households.

Of quite a different type are the products of



LENOX WARE RIVALS SOME OF THE BEST FRENCH IMPORTATIONS



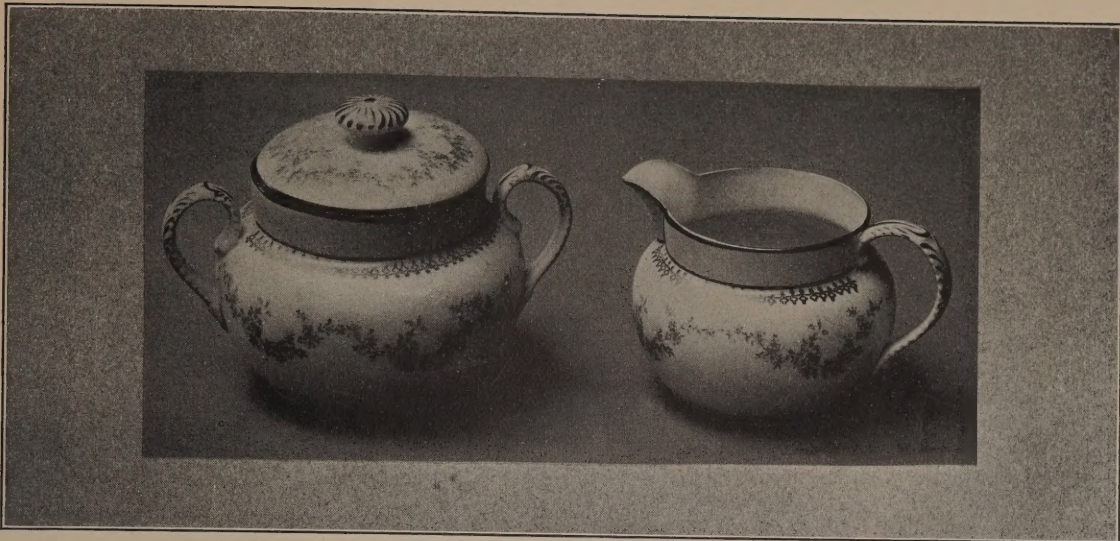
THE WILLETS MANUFACTURING COMPANY HAVE
HIT UPON THE "OLD HOME" SENTIMENT 🍀 🍀

the Buffalo Pottery Co. At A. H. Ledden's salesrooms, at 25 West Broadway, I saw examples of the Deldare ware. It has been on the market only a short time, but is probably one of the greatest sellers ever put out by an American pottery. I had seen a sample or two of it before, but I wanted to see it again, in order to make sure that all I intended to say about it would be justified by a full line of samples.

The result is that I have no hesitancy in comparing it with the same class of productions anywhere in the world—it will hold its own; and, price considered, I doubt if there could be found a pottery more unique in character or more artistic in effect. The angular shapes are charming, proportions perfect, and decorations full of human interest. The peculiar green clay (a new American discovery) pro-



THE TREATMENTS IN GOLD ARE DAINTY ON WELL MODELLED SHAPES 🍀 THE EAST LIVERPOOL POTTERIES CO.



THE AMERICAN CHINA COMPANY MAKES A LINE OF VERY LIGHT WARE WHICH IS ALMOST TRANSPARENT

duces the olive green which gives a soft and artistic body tone, upon which to apply the colors. The manner in which an underglaze white has been used on the green body to produce clouds, etc., is an interesting study in color-effect.

The old and quaint shapes are adapted to tankards, steins, plates, teapots, plaques, chop-dishes, bowls and pitchers. The decorations are old English in effect, all the costumes, attitudes and characters being those of 1700 to 1800. Old English books were searched for ideas. From the Vicar of Wakefield the Vicar has been taken in characteristic poses. Squire Thornhill and other characters are also used. Crawford contributed "Miss Matty in the Sedan Chair," "Posting the Letter," and other scenes. From the Fal-lowfield Hunt a popular line of subjects is taken.

The color decorations of the Deldare ware are handwork between glazes, and are put on in flat colors, guided by the outline printed upon the bisquit. The ware is then covered with a

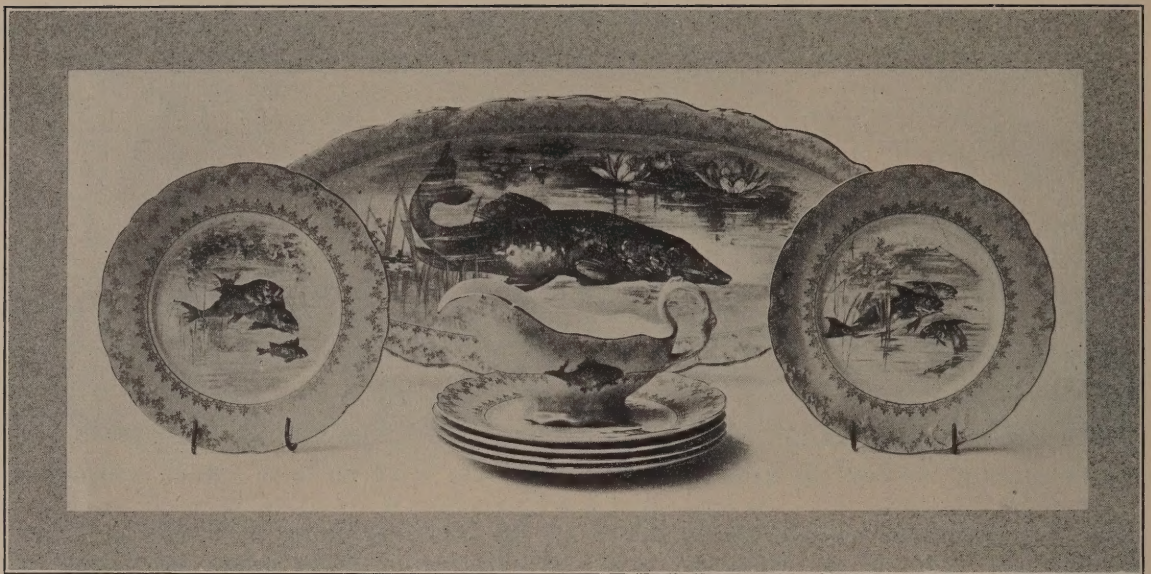
transparent glaze of a very brilliant lustre. Most potters seek a similar effect by applying a colored glaze on a white body. The Deldare ware is sure to gain more and more popularity.

Another product of the Buffalo Pottery is their line of blue willow ware. The patterns are authentic and are applied with great regard for symmetry, and are done underglaze on a good body. This is an American product which ranks close enough to the more expensive imported English dinner sets, to make it just as satisfactory to those who would rather save the extra money.

The Buffalo Pottery also shows a line of very artistic jugs, the decorations embracing



FEATHERWEIGHT "PEARL CHINA" IS ALSO MADE IN MANY DECORATIVE SHAPES



A FISH SET AT VERY LOW PRICE WHICH IS HANDSOMELY DECORATED IN GOOD COLORS ON ADMIRABLY DRAWN DESIGN UNDER A BRILLIANT LUSTRE GLAZE * * * * * OLIVER CHINA COMPANY

scenes of well-known fairy tales, hunting scenes with decorations in Art Nouveau style, also Art Nouveau floral designs.

The "Pilgrim's jug," decorated under glaze, attracted my special attention. It shows John Alden and Priscilla going through the woods. The borders show Standish, battling with the Red Men; the Wedding Day; the Mayflower, etc. On the front, Priscilla is pictured at her spinning wheel. These interesting American subjects are painted in a highly decorative manner, in good taste.

Dinner ware in semi-porcelain also comes from the Buffalo Pottery — some with floral garlands in over glaze decorations,

some in underglaze. One that displayed a Rocco design in green, which was carried out on the inside of the cups also, seemed to me most original and praiseworthy.

A. H. Ledden is also New York agent for

Thos. Maddock & Sons, of Trenton. Among this stock I found a great variety of artistic tankards and steins. Those with Indian heads and the Elks' insignia are purely American, and are splendidly executed. Their toilet sets, also, attracted my attention. They are decorated by hand with flowers and gold, and have good, practical, yet decorative, shapes.

I was shown some interesting things at low prices at E. Bergman & Sons, 25 West



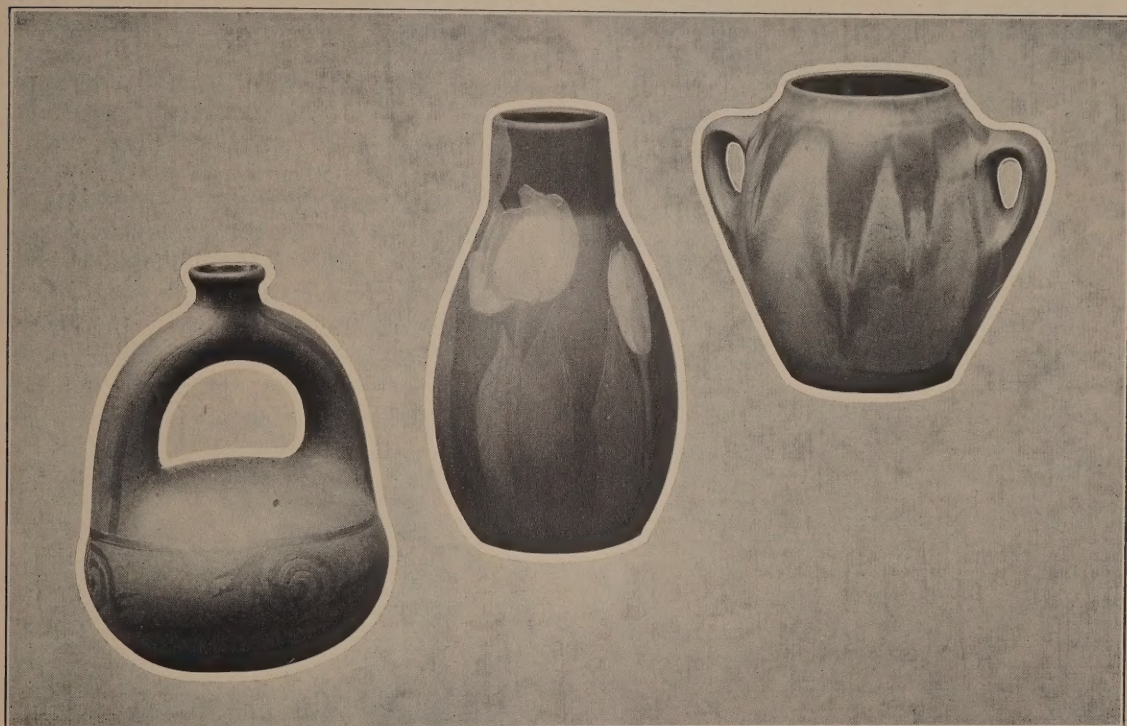
TOILET SETS IN THE SIMPLE "QUAKER SHAPES" ARE ESPECIALLY PRETTY * THE FRENCH CHINA COMPANY

POTTERY AND GLASS

Broadway, who represents the D. E. McNicol Pottery Co., of East Liverpool, Ohio, and McNicol & Smith, of Wellsville, Ohio. I was deeply impressed by the good taste displayed, even in the cheapest objects, that would find a ready sale in five and ten-cent stores. Some salad bowls and cake plates, with edges of dark color blending into the cream-colored surface, are exceedingly pretty and very inexpensive. The center is decorated with flower sprays or bouquets, kept in good design. Also small plates can be bought with similar decorations. Of the dinner sets which are displayed at Bergmann's, at very reasonable prices, one deco-

obtained with the firm's name, etc., stamped on in gold letters at a price that would not be prohibitive for such a purpose. Just let the guest wipe them off with a napkin and take them home after finishing a plate of ice cream. What more pleasing and lasting advertisement could a caterer make use of? Other designs include monks' heads, etc., and all are strong, clean and symmetrically made.

At Bergman's are also to be seen the Cambridge Art Pottery Co.'s samples of cooking utensils, brown and white glazed ware of pleasing and useful shapes. These modern sanitary articles are a delight to the thrifty housewife



INDIAN VASE

TIRRUBE WARE

CRYSTAL PATINA

EXCELLENT DECORATIVE WORK BY THE CLIFTON ART POTTERY COMPANY

rated with garlands of small roses seemed to me most tasteful. It does not at all look "cheap." Indeed, all their dinner sets are attractive.

A specialty of the D. E. McNicol Pottery Co. is their new line of calendar plates, displaying the dates of the different months in little cards, surrounded by small flower garlands as a border. The center is occupied by a bouquet, a figure, or the head of a Gibson girl. (See illustration on front cover.) These latter are especially attractive and saleable. Wouldn't they make splendid advertisements for an ice cream manufacturer to give away? They could be

or the professional chef, and are largely used.

Look at the illustration of two plates by the Willets Manufacturing Co., of Trenton, and you will get an idea of a novelty which I saw at Solomon & Doctors, 25 West Broadway. Imagine a whole set of china just such as you would see turned out by the rural potters of Sweden (or still in some parts of England), who to this day cling to the styles of the Middle Ages, and who still find their own local customers. This is what the Willets Company have hit upon, and it strikes at once the sympathetic "old home" sentiment, while its very audacity holds one's attention. I nearly groaned



BERRY SETS, PLATES AND PLAQUES ARE ADORNED WITH HEADS OF PRETTY GIRLS ♣ CARTWRIGHT BROS. CO.

when I heard how cheaply it was offered, but the price did not change my attitude toward it in any degree. It's great, and there are plenty of people in this country who can appreciate it—artists, who love just such touches of tradition. I wonder if it will sell to the Plebeians, too, just because it is cheap? And they, poor souls, will never know what they really have bought.

The East Liverpool Potteries Co. are represented at 76 Park Place by Edward A. Unger. Here are displayed a good assortment of dinner sets, decorated with flowers and bouquets in different colors, some of them, in addition, being liberally embellished with gold. The treatments are dainty and in keeping with well modeled shapes. One set showing a pretty pattern of pink roses should prove a good investment. Very pretty game and fish dishes are also furnished in good style.

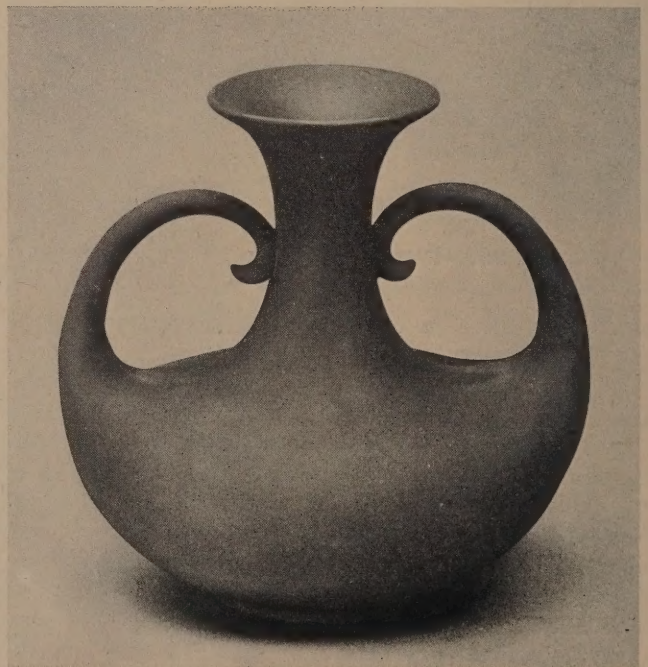
O. D. de la Croix, of 25 West Broadway, represents the American China Co., of Toronto, Ohio; the Oliver China Co., Sebring, Ohio; the French China

Co., Sebring, Ohio, and the Standard Pottery, East Liverpool, Ohio.

The American China Co. manufacture a line of very light weight ware which is a surprise among American products. The clay from which "Pearl china" is made is extremely pure, and of exceedingly light weight, which makes it possible to produce articles that are almost transparent. Pearl china is made in many shapes, artistically decorated, embracing plates, cups and saucers, teapots, chocolates, vases, tobacco jars, tankards and calendar plates. The body is of a strong, hard texture, and is very brilliant. The decorations, both in design and color, are original, and are applied with the utmost care, those with small flowers reminding one of the Dresden designs, the thin china helping to establish this impression.

From The Oliver China Co.'s samples I selected for illustration as handsome a fish set as can be bought anywhere for the price. This is of desirable shape, decorated most artistically in good colors on admirably drawn designs. The lustre glaze enhances the whole effect, and lends an individual charm and interest to each piece constituting the set. This

sells for a very moderate price. The Oliver China Co. also shows a new birdseye treat-



A NEW WARWICK LINE OF DECORATIVE SHAPES IN SOFT MAT GREEN WITHOUT FURTHER EMBELLISHMENT

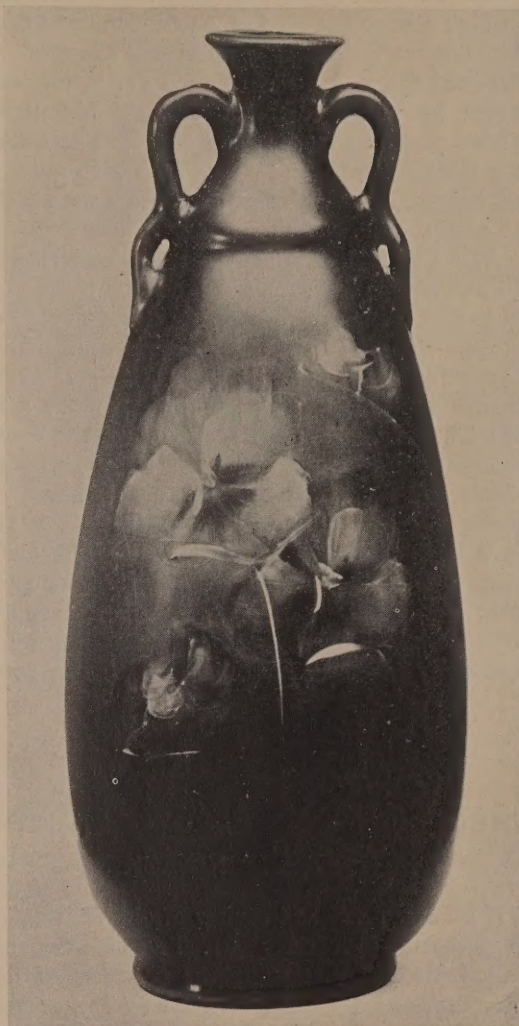
ment in dinner ware, the closely set patterns being carried out on some sets in color, some in gold, and confined to wide borders by a single line separating them from larger surfaces which are left free to accentuate the clean white effect of the well-made china itself.

At O. D. de la Croix's I was also attracted by samples from the Standard Pottery Co.'s lines, which are lavishly decorated with a very large assortment of floral designs in good taste. These are given a place of vantage close to the entrance to Mr. de la Croix's attractive show-rooms, which speaks of their quick selling properties.

The French China Co. makes a specialty of toilet sets. The slender, simple "Quaker shapes" are especially pretty, with their decorations in baby blue and pink ribboned effects, set off with burnished gold. The "tiger shapes," which are rounder and more "squatty," however, sell just as well.

Out of the maze of samples shown at the big establishment of W. H. Dunn & Co., 54 Murray Street, I was attracted by the excellent work of the Clifton Art Pottery Co., of Newark, Ohio. Vases and bowls display the highest artistic sense, in form as well as in color, combined with

effective process the "Patina" is acquired. The surface is crystalized. The coloring is kept in delicate tints, old rose and green blending into



"RUKO" IS NOT UNLIKE THE FAMOUS ROOKWOOD



DECORATED WITH SOFT COLORS
BLENDING INTO A SOFT IOGA BROWN
BACKGROUND ♣ WARWICK CHINA COMPANY

good selling qualities. The Crystal Patina vases look as if they were genuine relics from the times of the Pharaohs. Through a very

grays. Very unique are the blue robbin's egg vases. The color is a beautiful bluish green. The glazing is mat. The shapes are those of antique vessels. "Indian vases," repeating the products of the Red man's natural artisanship, each one labeled with the source from which the original came, are decorated in true Indian designs, which give them a certain aboriginal authenticity, making them at once full of interest and thoroughly American. The pottery is of a deep red clay unglazed, and the black decorations are in simple flat line.

The "Tirrube," of rough reddish color, decorated with light flowers of conventionalized form, in white clay, are also very tasteful pro-

ducts of the Clifton Art Pottery.

The Radford Pottery Co., of Clarksburg, West Virginia, displays at W. H. Dunn & Co.'s jardinières and vases with dark brown surfaces in high glaze. Blended in the fundamental tone are flowers gracefully posed and executed in subdued colors, but accentuated every now and again by just a touch of brilliant high-light. These potteries are called Ruko, and resemble the Rookwood, but are not of such high quality, as, indeed, is natural, seeing they are not nearly so costly.

The Colonial Company, of East Liverpool, Ohio, displays at Dunn's dinner sets charmingly set off with garlands and branches of flowers in fine coloring. The Cartwright Bros. Company, of East Liverpool, Ohio, also show dinner sets in good taste, though they are only of a CC body. Flowers are used for the decorations of this ware, but their berry sets and plates and plaques are adorned with heads of pretty girls.

At H. Benedikt's, 23 Park Place, The Ohio Pottery Co., of Zanesville, Ohio, exhibits pudding pans, mixing bowls, water filters, teapots, very practical butter jars, blue mottled ware and many things of utility, all modeled in good

shapes.

Frankel & Wells are the newly appointed agents, at 75 Park Place, of the Warwick China Co., of Wheeling, West Virginia. This pottery makes a semi-porcelain body in a variety of useful and decorative articles, such as pitchers, jugs, vases, tobacco jars, fern dishes and cuspidors. One of their interesting lines shows a body tone of warm loga brown, with decorations in soft colors of perfect blending. There are pretty flower and fruit designs, also monks' heads, fishermen's elks, Indian heads, and a series of dogs' heads of prize renown, among them being the famous prize-winning bull, owned by the late Frank Croker, son of Richard Croker, who came to his death in a terrible automobile accident. The Warwick Co. have also put out a new and most decorative line of similar shapes in vases finished in plain mat green of luscious tone without further embellishment. They also manufacture new patterns, which are exclusive, in dinnerware, the body being of a very pure white china. Frankel & Wells are also the agents of the New Martinsville Glass Manufacturing Co., of West Virginia, and the Rochester Cut Glass Co., of Rochester, Pa.

THE GOTHA FACTORY AND OLD THURINGIAN PORCELAIN DESIGNS

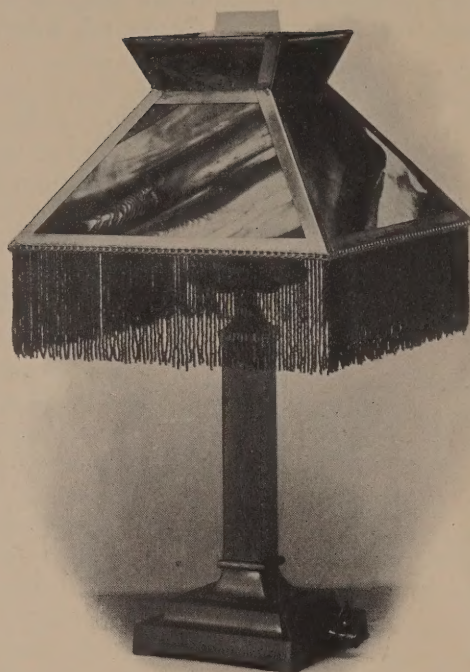
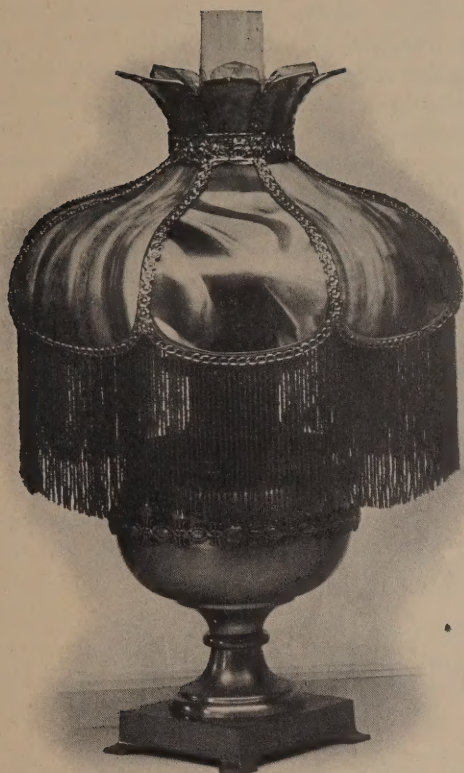
IN a lately published review of old Thuringian porcelain, Professor Dr. Purgold has recalled the fact that while the products of the Monastery of Veildorf, founded by Prince von Hildburghausen, are much esteemed by porcelain collectors, the work of Wilhelm von Rotberg, a Gotha court official, who started a factory about the same time, are likewise rare and consequently appreciated. The co-operation of various leading artists having been secured, the factory was leased in 1728 to a mercantile syndicate. Upon Rotberg's death his widow sold the factory to the hereditary Prince August, upon whose accession to the throne, it was transferred to the chamberlain of the latter, named Henneberg. Until 1883 the Gotha factory remained in the Henneberg family, being then taken over by the firm of Gebrüder Simson.

The most flourishing period of its artistic production was at the end of the 18th and beginning of the 19th century; its manufacture then

including coffee and tea services, large tableware and a limited proportion of larger single pieces. A peculiarity of the work executed at that period was the influence of the antique styles, without any marked originality in shapes, and with a marked personal taste in the decoration. Breakfast services were ornamented with representations of Horace and his odes; the antique character being likewise strongly apparent in vases, of a character previously only made in Vienna.

Commenting upon Dr. Purgold's approval of the reproduction of classic forms in 18th and 19th century ware, the editor of *Bruhn's Fachblatt* thus expresses himself:

"The taste for reproductions of pictorial representations of antique life and of Odyssean episodes, is still to be found in Austrian *de luxe* and table porcelain. There is, however, a certain barbaric taste in eating from such artistically painted plates. ❧ ❧ ❧ Collectors had other objects in seeking costly porcelain of this character. ❧ ❧ ❧ Too energetic steps cannot be taken against such profanation of good and real porcelain painting."



FOR GENERAL USE ✿ OIL, CENTER DRAUGHT

MISSION STYLE ✿ GAS INCANDESCENT

LAMPS FOR THE LIVING ROOM

LAMPS suited to specially designed rooms often prove an easy choice if the buyer exercises the necessary care and study to make intelligent selections. The character of the room in which they are to be used should be well in mind in making the selection. Simple lamps fitted to furnishings of like style may be selected for living-room or library, and shaded candles or small lamp effects for the dining-table, as well as those suited to the exquisite formality of the Louis XV decorations. Every buyer of lamps should know enough about architecture, especially as applied to interior decoration, and mural embellishment, to be able to distinguish the different periods of design. It would be as ridiculous to show a Mission lamp to a customer who wants to buy a light for a Louis XV drawing-room as it would be to place Renaissance ornaments in an Empire hall.

The prices asked, particularly for the simpler styles, are by no means prohibitive even to the modest purse, and the fine workmanship modern lamps show in metal and glass, as well as the beauty of contrasting color, will prove a

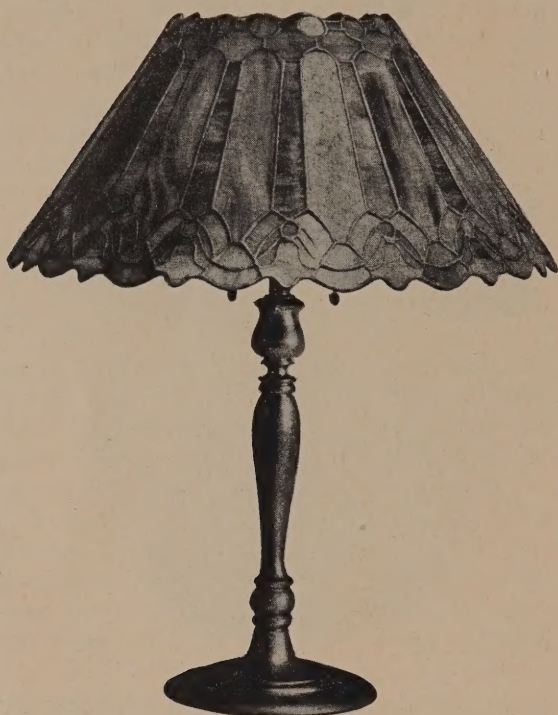
lasting pleasure to the owner, providing the selection has been made intelligently.

The Mission lamp which we show fitted for gas represents a type of lamp whose popularity is probably at its zenith. This is fitted with incandescent burner, mantle chimney and 6 ft. of tubing all complete. The idea of shipping lamps all fitted out ready for lighting is an inducement well thought out by the manufacturers, Andrew H. Hoag & Co., of 46 West Broadway. The dealer has no trouble under this system in putting the lamp on sale as soon as it is unpacked. Gas lamps are having an enormous sale this year, especially in the Eastern States, the mantle burners being apparently preferred to electricity for purposes of utility. There seems even to be a revival in the demand for the old style Argand burner.

Duffner & Kimberly's new styles in electric, gas and oil lamps include handsome creations for every style of room. We are, however, in this issue showing only styles for general use in the ordinary living room, few of which are strictly kept in any special period of design.

Next month our readers may expect to receive light on the subject of lamps specially designed for decorative purposes.

A very pretty and practical oil lamp is illustrated from the stock of Goodwin & Kintz.



FOR GENERAL USE ELECTRICITY

It is splendidly constructed of brass finished metal with a good stable base, a point to look after in all lamps, and is completely furnished with Royal center draught burner for round wick, chimney, and metal and opalescent bent glass shade to be selected in various colors, and with glass bead fringe. The Goodwin & Kintz factory is located at Winsted Conn., and their handsome showrooms are at 46 Broadway.

AMERICAN GLASS AS EARLY AS 1608

The discussion regarding the establishment of the first glass factory in the United States has caused considerable research by those interested in the subject. The date keeps receding. The following communication from so eminent an authority as Edwin Atlee Barber, will be of especial interest.

PHILADELPHIA, December 28, 1908.

To the Editor of POTTERY AND GLASS:

DEAR SIR: I notice in your October number, on page 23, some statements concerning the first glass factory in America. We have in our Museum collection a most interesting series of

glass beads which were fabricated at Jamestown, Virginia, in the year 1621. These came from the site of the old glass house and are thoroughly authenticated. Glass works were established in Jamestown at that period for the purpose of manufacturing beads for exchange with the Indians. I send you under separate cover a copy of our *Museum Bulletin* for January, 1906, containing an article which refers to this subject.

As early as 1608 a glass factory was in operation near Jamestown, Va., for the manufacture of window glass, but I do not know that any examples of this manufacture have been identified.

Very truly yours,

EDWIN A. BARBER,

Director of the Museum.

The Pennsylvania Museum and School of Industrial Art.

AMONG THE GLASS MANUFACTORIES

The Elmira Cut Glass Co., Elmira, N. Y., are putting up a new factory building which will permit of greatly increased facilities. The present factory has a capacity of between 90 and 100 frames, while the new building will provide for 125 frames and a corresponding number of workmen. The owners are George Ferris, John Ferris, Benjamin F. Levy and J. E. Ferris. Their business has grown rapidly within the last three or four years, and they are selling their factory samples at retail in a special showroom connected with their factory in Elmira, N. Y.

Two new furnaces are being provided by the Higbee Glass Co., of Bridgeville, Pa., and are adding 100 more workers to keep pace with the increased demand for glassware. No ware being in stock, the plant has been kept in operation both day and night. The Higbee Glass Company's exhibit at the Fort Pitt Hotel, in Pittsburg in January, will be in charge of Robert G. West.

The Owando Cut Glass Company's factory, at Honesdale, Pa., was burned out December 27. Loss, \$12,000. Loss on building, \$10,000.

The Pittsburg Lamp, Brass and Glass Company has declared a quarterly dividend of 1¾ per cent., payable January 1.

The Rockford Art Glass Co., of Rockford, Ill., are contemplating the erection of a new plant at Dubuque, Iowa.

AMONG THE POTTERIES

THE RUSH of business is already being felt in some of the potteries, especially in the West. There has been a gradual increase in business, month by month since September. In the Sebring, Ohio, district, the holiday vacation was given up this year. It is almost impossible for the manufacturers to get sufficient help. Manufacturers announce they will operate their plants on full time throughout the year, and that enough business has been booked already to continue active operations for from four to six months in the new year. These conditions do not include that business which is bound to come after the annual stock-taking has been completed.

The annual inventories at most of the potteries indicate that there are smaller stocks on hand than usual at this period of the year.

The fact that there has been such slowness in buying for the past fourteen months, and the stocks of the large jobbing houses and retail stores being lower now than ever before, the time has come when all the bins will have to be filled. Nineteen hundred and eight was not such a bad year, after all, and, strange as it may seem, the highest class of American pottery has been the best seller. The cheaper grades were not wanted, and the manufacturers devoted their attention to getting out the best possible. In the selling of toilet ware, sales for 1908 will not show any gains over those of 1907. In past years a home would contain from three to six handsome toilet sets, but to-day perhaps one set, or none, will be found.

In the calendar plaque business the potters have sold over 5,000,000 pieces, these varying from four to eight inches in size. The introduction of this scheme has opened a new avenue of business for the American potter, and he has been quick to grasp the opportunity. The Western manufacturing potters are evidently cornering the trade in this line of specialties.

Costly decorated American dinner ware has also been increasing. More decorated dinner ware was sold this year than for several seasons. The fact that the American manufacturing potters have got into the specialty business has been a great help to their business.

Just as a guarantee that hard times are a thing of the past, gold eagles were to be seen flying about the National Art China Co.'s plant

in Trenton, the day before Christmas. Every man caught one. Messrs. Titus & Bell are the liberal proprietors.

The Oneida Crockery Company of Oneida has been chartered by the State department with a capital of \$15,000, consisting of shares of \$50 each. The directors are: Anna W. Bartlett, of New York Mills, and Walcott D. Bartlett and A. Judson Brewster, of Oneida.

A plot to hold up a street car containing the \$25,000 pay roll of the Homer Laughlin China Company, at Newell, W. Va., was happily frustrated the week before Christmas.

A loss estimated at \$15,000 was occasioned December 18 by an overheated kiln in the plant of the Co-operative Potters' Co., East Liverpool, Ohio.

A. R. Valentine is planning to build an art pottery in Southern California, and mentions the Elsinore clay as being very beautiful and pliable.

The resumption of the several general ware plants of the Wheeling Potteries Company, of Wheeling, W. Va., is expected soon after January 1.

New machinery is being installed by the Cartwright Bros. Co., to be used in connection with the production of a new glaze for their ware.

Taylor, Smith & Taylor are sending out an attractively gotten up brochure devoted to their new "Latona" dinner ware.

The Limoges China Co., of Sebring, Ohio, has put in another decorating kiln.

NORTH DAKOTA POTTERY

William Ballon, of Fargo, an expert in pottery, recently made a highly significant address at the University of North Dakota on the general subject of pottery. He dwelt especially on the economic significance of pottery in the past and in the present.

Pottery, he said, is a great form of industrial expression, and is the most alive of all human documents.

Mr. Ballon considered North Dakota an especially favored place for the manufacture of pottery. He congratulated the State University and Professor E. J. Babcock of the School of Mines, for having installed a complete kiln for experimenting in native clays.

PERSONAL

C. Keene will travel South and West for the Liberty Cut Glass Co.

George W. Brownley is covering the Eastern States for Geo. H. Bowman & Co.

J. W. Lightfoot is a new salesman out on the road for the East Liverpool Pottery Co.

Ernest Wolff, buyer for Geo. H. Bowman & Co., is expected home from Europe January 15.

On the road for Carlowitz & Co. are George W. Moore, in the West; Robert Forsell, South; and J. H. Heiman, in New England.

W. D. Bain, who grew up in the china and glassware business in Lincoln, Nebraska, is now the Nebraska representative of Pitkin & Brooks, of Chicago.

Fred Miner, formerly in charge of the china department of Glenny & Co., Rochester, N. Y., has signed as salesman for next year with the Willets Manufacturing Co.

W. N. Burgess, for several years manager and buyer for the H. Leonard & Son Crockery Company, Grand Rapids, Mich., has resigned from his position to accept one as Michigan representative for Kinney & Levan, a Cleveland crockery firm.

Thomas G. Jones succeeded Robert Plowman, January 1, as New York agent of the McKee-Jeannette Glass Co., at 25 West Broadway. Mr. Jones has secured as his assistant Miss Catherine E. Hill, formerly with A. A. Bean, agent of A. H. Heisey & Co.

SAMUEL JOHNSON

Samuel Johnson died Christmas eve, at Norwich, Conn. Mr. Johnson became well known to the trade through his twenty-five years' connection with George F. Bassett & Co.

PAUL GANS

Paul Gans died Christmas morning in Paris, aged 45. He was buyer for Ferdinand Bing & Co.

HENRY AGNER

Henry Agner died recently at Spokane, Wash., aged 76. He was one of the founders of the original Sebring Pottery Co., at East Liverpool, Ohio.

FERDINAND HECHT

Ferdinand Hecht, since 1881 a member of the firm of George H. Borgfeldt & Co., died of pneumonia, December 4, in Berlin, Germany. Mr. Hecht resided in Berlin and managed for his house its general European interests. He was a member of the Berlin Chamber of Commerce. He was born in Germany in 1853.

JOHN V. WONDERLY.

Mr. John V. Wonderly, 65 years old, formerly a well-known crockery and glassware dealer on Gay Street, Baltimore, Md., died December 2, at his home, 1602 John Street. He was the son of the late W. S. Wonderly, who was also prominent in the crockery business for twenty years.

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THE finest line of Hotel China produced and the only one of the kind on the market.

Decorations under the glaze.

Wearing qualities and appearance superior to anything produced for hotel purposes at prices that will interest any first-class hotel or restaurant.

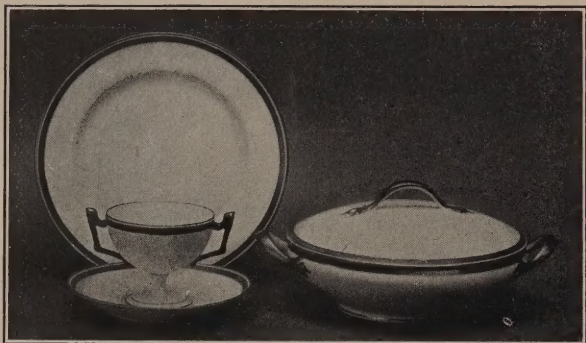
Also a line of VITRIFIED HOTEL WARE unsurpassed in quality and decoration.

most delicate texture, and carries a rich, luscious, and perfectly transparent glaze, qualities which contribute much to the success of the decorative artist, and enable him to produce on porcelain the natural effects of flowers and fruit and the plumage of birds in all their rich variety of colour."

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TRADE NOTES

Waters & Danforth, Iola, Kan., are adding a new china department to their store.

The new Van Briggles Pottery building was opened December 3d at Colorado Springs.

Burr Bros., of Rockford, Ill., have opened a big crockery department in conjunction with their grocery store.

Greenwald's department store, 2175 Ontario Street, Cleveland, O., suffered loss in a \$50,000 fire on December 24.

J. G. Pflug & Son have sold their general store at Papillion, Mich., to E. T. McClure, who will take charge immediately.

Deahy Brothers' department store, Pawtucket, R. I., was damaged to the amount of \$40,000 by fire December 28.

J. E. Jacobs, of Urbana, Ill., has rented the Sprague Building in Palmyra, Mo., and will open a department store there.

The new and artistic "China Shop" has been opened at 122 North Tejon Street, Colorado Springs, Colo., by Messrs. Van Steenburgh and Hurst.

Fire starting in the china department of the James A. Davidson Company store in Port Huron, Mich., December 14th, did \$10,000 damage.

The Oneonta Department Store and Ronan Bros. were among those who suffered losses in the big blaze which occurred in Oneonta, N. Y., December 27.

Walcott D. Bartlett and A. Judson Brewster, of Syracuse, have purchased the large crockery business of the Henry Rivenburgh estate at Oneida, N. Y.

Walter J. Holbrook is planning to build a new department store for St. Louis, Mo., which will cost in excess of \$3,000,000. It is planned, it is said, to be the largest general store in the Middle West.

The remodeling of Ackerman Brothers' department store at Elgin, Ill., marks the completion of perhaps the largest department enterprise in Illinois, Chicago excepted. The crockery department in the basement will be greatly enlarged.

The Cincinnati Block, in Lima, Ohio, has been purchased for \$100,000 by a company of Lima men composed of the following: Messrs. George Newson, J. W. Halfhill, Henry Hawisher, Henry Wemmer and William Wemmer. After remodeling the building a large department store will be opened.

Salt Lake is to have a large new department store, to be opened in the spring. It will be built by Samuel Newhouse, and will cost from \$75,000 to \$120,000. The structure will go up on the corner of State Street and Exchange Place, occupying a space 85 x 152 feet. A lease

has been entered into with a Salt Lake firm and Samuel Newhouse, through Freeman Morningstar, treasurer of the Tuttle Bros. Co.

O. A. Wallace is about to go into the mercantile business in Norwood, Iowa.

E. P. Spalding is erecting a \$20,000 department store building at Norway, Wis.

Day Mercantile Co., Bantry, N. D.; capital stock, \$25,000. Incorporators: Frank E. Day, Emma L. Day and George R. Case, all of Bantry, N. D.

J. R. Wallace is the new proprietor of the Hubbard Company's department store at Dayton, Wash. He has purchased the \$30,000 stock, and assumes management at once.

A beautiful collection of Venetian glass and other specimens is shortly to be placed on exhibition in the Albright Art Gallery, in Buffalo, N. Y. The collection is the property of Alexander W. Drake.

The Yost-Dohrmann Company, of Stockton, Cal., is connected with the Nathan Dohrmann Company, of San Francisco; together they probably do the biggest crockery business on the Pacific Coast.

ANNUAL PITTSBURG EXPOSITION

THE annual display of samples of pottery, glassware and lamps is taking place in Pittsburgh, Pa., during this month. Interesting exhibits including many of the best and latest styles are being shown by the following companies:

MONONGAHELA HOUSE—Economy Tumbler Co., Central Glass Co., New Martinsville Glass and Mfg. Co., Co-Operative Flint Glass Co., Tarentum Glass Co., Cambridge Glass Co., Indiana Glass Co., Fostoria Glass Co., Northwood Glass Co., Eagle Glass and Mfg. Co., Monongah Glass Co., Westmoreland Specialty Co., Buffalo Pottery Co., A. Radford Pottery Co.

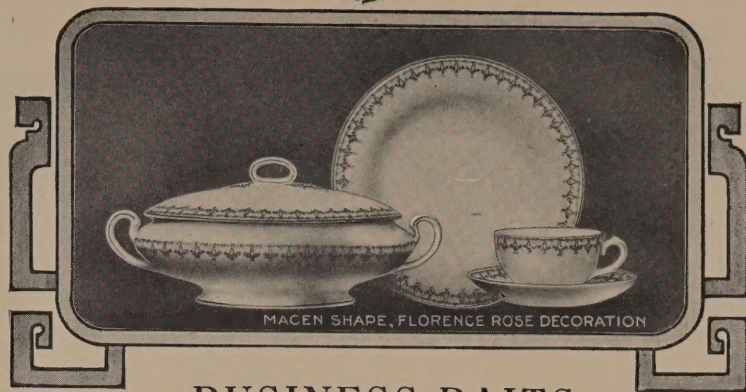
SEVENTH AVENUE HOTEL—Duncan & Miller Glass Co., Gillinder & Sons, D. C. Jenkins Glass Co., Hocking Glass Co., Dugan Glass Co., Steubenville Pottery Co., L. H. Smith Co., McKee-Jeannette Glass Works, Jefferson Glass Co., A. H. Heisey & Co., Phoenix Glass Co., Elwood City Glass Co., Warner-Keffer China Co.

FORT PITT HOTEL—John B. Higbee Glass Co., Bryce Bros. Co., T. B. Jacobson, Geo. Mortimer, Federal Glass Co.

HOTEL HENRY—Vodrey Pottery Co., Jones, McDuffee & Stratton Co., Knowles, Taylor & Knowles Co., Bergen Cut Glass Co., Irving Cut Glass Co., Maple City Cut Glass Co., Edward Buttler.

RESIDENT SHOWROOMS.—United States Glass Co., Macbeth-Evans Glass Co., Oriental Glass Co., Elkins Glass Co., Silicon Glass Co.,

(Continued on next page)



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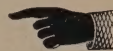
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Pottery Co.

Judge Holt has appointed Herbet K. Stockton receiver in bankruptcy for Nathan Relkin, dealer in crockery and house-furnishing goods, at No. 1914 Third Avenue. The liabilities are \$5,000, and assets \$1,000, in stock.

The Munich Exposition, though only local, attracted nearly three million visitors, and has left a surplus equalling \$100,000.

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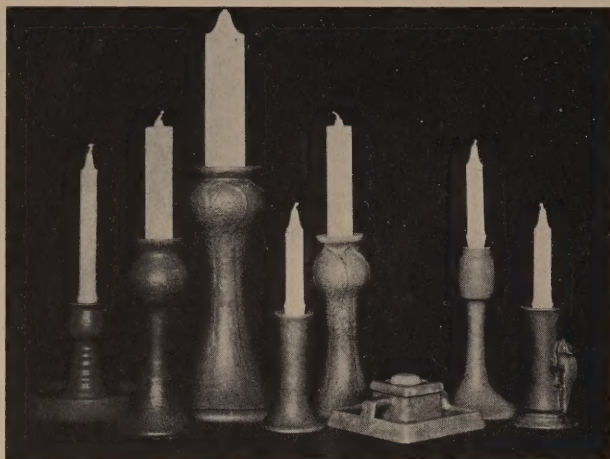
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NEW CORPORATIONS

The Linwell-Nanson Mercantile Company, Ray, N. D. Capital stock, \$100,000. Incorporators: M. V. Linwell, W. H. Linwell, both of Northwood, N. D., and H. B. Nanson, of Ray, N. D.

Central City Crockery Co., Syracuse, N. Y.; crockery and glassware; capital, \$25,000. Incorporators: George W. Schermerhorn, William G. Hennessey, Orville J. Musselman, Syracuse.

The Kenilworth Mercantile Company, Salt Lake, Utah, to carry on general mercantile business. Capital, \$25,000. The incorporators are: James H. Peterson, James F. Marshall, F. A. Sweet, T. A. Druhl, R. P. Morris and C. N. Strevell. The corporation takes over the old Kenilworth Mercantile Company.

E. B. Anderson's store, at Princeton, Minn., has been sold to A. E. Allen & Co., a new corporation with \$50,000 capital.

Kimble Glass Company, Chicago, \$300,000, to manufacture and sell glass sundries. E. E. Kimble, J. M. Levis, L. F. Naffs.

DEATH OF A NOTED GERMAN PUBLISHER

Herr Wilhelm Knapp, of Halle a. S., for over thirty years publisher of the *Deutsche Töpfer- und Ziegler-Zeitung*, recently died at the age of 68. He was also known to the ceramic industry as having published various standard technical works. His sons will carry on the business.

IMPORTS AT PORT OF NEW YORK

1908	China	Earthenware	Glassware
5 wks. ending Aug. 1...	\$369,919	\$68,083	\$122,948
4 " " 29...	420,567	65,835	42,673
4 " " Sept. 26...	327,308	63,609	79,948
4 " " Oct. 24...	454,918	71,851	73,875
6 " " Nov. 28...	315,525	66,624	100,119

Week ending Dec. 5...	\$30,081	\$12,147	\$17,654
" " 12...	91,633	11,286	28,359
" " 19...	28,328	6,975	17,313
" " 26...	26,416	11,358	13,081

4 wks. end'g Dec. 26...\$176,458 \$41,766 \$76,407

MURAL DECORATIONS OF ROOKWOOD POTTERY

A rathskeller, with the ceiling, walls, floor and fixtures of Rookwood pottery, will form a part of Pittsburg's new Fort Pitt Hotel. The room will be 55 feet square. The feature of the work will be a series of panels illustrative of Longfellow's poem, "The Skeleton in Armor." President W. W. Taylor, of Rookwood, says it is the largest order ever received by the Mt. Adams pottery. The decorations were designed by J. D. Wareham.

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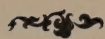
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